

# *DEAD OF NIGHT*

EPISODE THREE

*BEDTIME*

BY HUGH WHITEMORE

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CAMERA SCRIPT  
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02152/2154

"DEAD OF NIGHT" Ep 3  
'Bedtime'

by  
Hugh Whitmore

TX 19/1/72

DIRECTOR: SIMON LANGTON

PRODUCER: INNES LLOYD

Designer.....JOHN WOOD  
P.A.....JOHN GRIFFITHS  
A.F.M.....JOHN NORTON  
T.M.1.....DEREK HOBDA  
T.M.2.....REG HUTCHINGS  
Sound Supervisor.....ALAN EDMONDS  
Grams Op.....LYNTON HOWELL-HUGHES  
Vision Mixer.....MICHAEL TURNER  
BOB HAINES  
Costume Supervisor.....MARY WOODS  
Make-up Supervisor.....MAUREEN WINSLADE  
Asst to Producer.....ELLA SLACK  
Script Editor.....LOUIS MARKS  
Property Buyer.....GRAHAM TEW  
Crew.....THREE  
Floor Assistant.....TONY NEWMAN  
Assistant.....RITA DUNN

RECORDING: Friday 18th August & Saturday 19th August 1972. T.C.8

CAMERA REHEARSAL & RECORDING

Friday 18th August 1972

1400 - 1900 Camera Rehearsal (TK from 1530-1630)  
1900 - 2000 Dinner ( 2030-2200)  
2000 - 2030 Line-up  
2030 - 2200 Recording VTC/6HT/80855/A

Saturday 19th August 1972

1100 - 1300 Camera Rehearsal  
1300 - 1400 Lunch  
1400 - 1800 Camera Rehearsal (TK from 1430-1800 )  
1800 - 1900 Dinner ( 1930-2200 )  
1900 - 1930 Line-up  
1930 - 2200 Recording VTC/6HT/80855/B



"DEAD OF NIGHT" 'BEDTIME'

CAST LIST

Ernest Hepple.....SIDNEY JOHNSON (film only)  
Lorna.....SARAH BADEL  
Mrs. Thirkell.....JOAN HEATH  
Geoffrey Hamilton.....NEIL STACY  
Keith Hopkirk.....JAMES SMILIE  
Sarah Hopkirk.....JACQUELINE PEARCE  
Piers Wickett.....TERRENCE HARDIMAN  
Gertrud Wickett.....YUTTE STENSGAARD  
Mrs. Barnes.....LALA LLOYD

Walk-ons

Restaurant

First Woman - EILEEN MATTHEWS  
Second Woman - ELIZABETH CULLAN-JONES  
Third Woman - SU ALLEN CARSTAIRS  
First Man - BARRY WADE  
Waitress - JEAN CHANNON

Changing Room

First Man - GORDON BLACK  
Second Man - CAVID IANSON  
Third Man - MICHAEL WHITE  
Fourth Man - RICHARD EDEN

Project No  
02152/2154

Director  
SIMON LANGTON

'DEAD OF NIGHT' - BEDTIME

RUNNING ORDER IN RECORDING ORDER

THIS PAGE TO BE RE-RECORDED on Friday 18th August

Page	Shots	Scene	Characters	Cameras/Booms	Light
		IDENT CLOCK (Non-moving)			
1	1-26	<u>8. INT. RESTAURANT</u>	Mrs. Thirkell Lorna Waitress 6 Extras	6A, 5A, 3A, 4A,  B1, A1	Day
BREAK					
6	27-36	<u>20. INT. CHANGING ROOM</u>	Piers Geoffrey 4 Extras	3B, 5B,  C1	Day
BREAK					
9	37-60	<u>23. INT. RESTAURANT</u>	Lorna Mrs. Thirkell	6A, 3C, 4B  B1, A1	Day
13		<u>OPENING TITLES</u> <u>FOR SERIES</u> 35 mm.			
					Day

...contd.



RUNNING ORDER - 'DEAD OF NIGHT' BEDTIME (contd)

MAIN RECORDING ON Saturday 19th August 1972

Page	Shots	Scene	Characters	Cameras/Booms	
		IDENT CLOCK (non-moving)			
14		<u>TELEPHONE 2.</u> Antique shop, Lorna & Geoffrey buying the bed	Lorna Geoffrey Mr. Hepple		Day
15	61-73	<u>4. INT. LIVING ROOM</u>	Keith Sarah Piers Gertrud Lorna Geoffrey	5C/D, 3D, 4C, 6B.  D1, C2	Evg
BREAK - LORNA CHANGE					
20	74-79	<u>6. INT. LIVING ROOM &amp; KITCHEN</u>	Lorna Mrs. Barnes	5D, 3E/F, 4D, 6C B2, A2	Day
BREAK - LORNA CHANGE					
20A.	80-98	<u>9. INT. LIVING ROOM</u>	Sarah Lorna	4E, 2A, 1A, B3, A2	Day
PAUSE					
25	99-105	<u>11. INT. LIVING ROOM</u>	Sarah Lorna	1A, 4E, 6C/D B3, A2, Fish/P.	Day
PAUSE					
26	106	<u>10. INT. BEDROOM</u>	Lorna	3G, C3	Day
BREAK - LORNA CHANGE					
27	107-109	<u>5. INT. BEDROOM</u>	Lorna Geoffrey	1B, 5E, 3H, C3	Night
PAUSE					

REVISED ORDER - DEAD END NIGHT (contd)

Page	Shots	Scene	Characters	Cameras/Booms	Light
28	110-114	<u>7. INT. BEDROOM</u>	Lorna Geoffrey	1B, 5E, C3	
PAUSE					
31	115-117	<u>13. INT. BEDROOM</u>	Lorna Geoffrey	1B, 5E, C3	Night
PAUSE					
32	118-119	<u>17. INT. BEDROOM</u> Deserted room and unmade bed		1B, 5E, C3	Day
33		<u>TELECLINE 3.</u> Ext. Orchard Drive, Geoffrey & Keith en-route for work.			Day
33	120-122	<u>14. INT. LIVING ROOM</u>	Lorna	1A, 5F, 4E, A2, Fish/P.	Day
PAUSE					
34	123-124	<u>16. INT. LIVING ROOM</u>	Lorna	1A, 6B/C A2, Fish/P.	Day
PAUSE					
35	125-127	<u>15. INT. BEDROOM</u>	Lorna	3H, 4F, 5X C3	Day
BREAK					



# SCENARIOS FOR THE TV PLAY "THE NIGHT" (contd)

Shot	Scene	Characters	Cameras/Booms	Light
37	128-135 <u>KITCHEN &amp; LIVING ROOM</u>	Geoffrey Lorna	5F, 2B, 3J, 4G, 6E A2, Slung, B3	
LORNA CHANGE				
	<u>TELECINE 4.</u> Sarah & Lorna driving in car			Day
45	154-169 <u>19. INT. BEDROOM</u>	Lorna Mrs. Thirkell (distort)	1B, 5G/E, 3G/H C3	Day
50	<u>TELECINE 5.</u> Geoffrey & Keith return from work.			Evening
BREAK - LORNA CHANGE				
54	170 <u>19.A. INT. LIVING ROOM &amp; STAIRS</u>	Geoffrey	6D B3	Night
PAUSE				
54	171-175 <u>19.B. INT. BEDROOM</u>	Geoffrey Lorna Keith (OOV)	5H, 3K C3	Night
BREAK - LORNA CHANGE				
57	176-177 <u>21. INT. BEDROOM</u>	Lorna	5H, 3K C3	Day
57	<u>TELECINE 6.</u> Geoffrey & Piers playing Squash.			Day
LORNA CHANGE				



RUNNING CAPTION - 'DEAD OF NIGHT' - REDDIE (contd)

Page	Shots	Scene	Characters	Cameras/Room	
60	178- 213	<u>22. INT. BEDROOM</u>	Lorna Geoffrey	4F, 5H, 3G  C3	
BREAK - LORNA CHANGE					
65		<u>TELECINE 7.</u>  High angle from bedroom of children playing.			Day
66	214	<u>24. INT. BEDROOM</u>	Lorna	1C,  C3	Day
PAUSE					
66	215	<u>25. INT. LIVING ROOM</u>	Mrs. Barnes Lorna	5Y  D1	Day
BREAK - LORNA CHANGE					
67	216 - 308	<u>26. INT. LIVING ROOM</u>	Lorna Geoffrey Piers Gertrud Keith Sarah	3L, 1D, 2B, 6F  B3, A2	Night
BREAK					
81	309- 314	<u>27. INT. BEDROOM</u>	Geoffrey Lorna	4F, 5E, 3H  C3	Night
BREAK					

RUNNING ORDER - 'DEAD OF NIGHT' BEDTIME (contd)

Page	Shots	Scene	Characters	Camera/Boom	
84	315-	<u>28. INT. BEDROOM</u>	Geoffrey Lorna	3G, C3	Day
86		CLOSING TITLES			
		CLOCK & COUNT DOWN			
87		<u>TELESCINE 1.</u> + Opening slides Antique shop exterior and Orchard drive.	Mr. Hepple		Day
88	316- }	<u>1. INT. LIVING ROOM</u>	Lorna Mrs. Thirkell	5J, 3N, 4E, 6C, D1, B3	Day
90	324 }	<u>2. STAIRS &amp; LANDING</u>	Lorna Mrs. Thirkell	1A, Fish/P.	Day
		PAUSE			
91	325	<u>3. INT. BEDROOM</u>	Lorna Mrs. Thirkell	3M Fish/P.	



- 13 -

TELECINE

OPENING TITLES FOR SERIES.

(35 mm).

DEAD OF NIGHT

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END OF PRE-RECORDING

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- 13 -

(1)

"DEAD OF NIGHT"

"BEDTIME"

by

Hugh Whitmore

TELECINE 1:

Ext/Int, Antique Shop. Day.

FULL-SHOT of the shop window,  
from the exterior.

ERNEST HEPPLE, the grey-  
haired, tweed jacketed  
owner of the shop pulls  
up the window blind.

CAMERA TRACKS towards the  
window: chairs, cabinets,  
objets d'art are all crowded  
together. Occupying the  
pride of place is a splendid  
Victorian brass bedstead.

CAMERA STOPS TRACKING when  
the brass bedstead fills  
the frame. Silence.

SLIDES

Opening  
Credits:

1. BEDTIME

2. by HUGH WHITMORE



Ext. Orchard Drive. Day.

Orchard Drive is a new development of about thirty so-called 'executive' town houses.

The architectural style is austere, and the 'landscaped Gardens' are still bare stretches of yellowish earth.

Some of the houses are already occupied, although the presence of a concrete mixer suggests that work on the estate is far from finished.

STATIC LONG SHOT. Distantly, the sound of an ice-cream van's 'Carillon'.

END TELECINE 1.

DURATION 48"

1A, 5J, 3N, 4E, 6C D1, B3

316. 5 J / 1. INT. LIVING ROOM. DAY.  
MCU LORNA

(THE OPEN-PLAN LIVING AREA OF ONE OF THE NEWLY BUILT HOUSES.

317. 6 C /  
L/A MS LORNA

LARGE WINDOWS; WHITE WALLS AND FLOOR TILES; BEYOND, A SMALL FENCED GARDEN. THE HOUSE HAS ONLY JUST BEEN COMPLETED, AND IS WITHOUT FURNISHINGS OF ANY SORT.

318. 5 J /  
MLS LORNA  
MRS THIRKELL into deep 2-shot.  
LORNA/MRS THIRKELL

Let Mrs. THIRKELL come to Camera  
L f/g.

LORNA THIRKELL IS STANDING IN THE CENTRE OF THE LIVING AREA WITH HER MOTHER, WHO IS LOOKING AROUND SOMEWHAT DISAPPROVINGLY.

Hold frame as she turns from camera.

LORNA IS A SLIM, RATHER PALE, INTELLIGENT GIRL OF TWENTY-FOUR; MRS. THIRKELL IS A HOME COUNTRIES MATRON IN HER LATE FIFTIES)

319. 6 C /  
MS MRS THIRKELL  
Let her come to C 2-shot  
LORNA/MRS THIRKELL



(on 6, shot 319)

- 89 -

MRS. THIRKELL: You mean there won't be a door over there?

320. 4 E  
CU MRS THIRKELL

LORNA: Well, no. /

321. 6 C  
M 2-shot  
LORNA/MRS THIRKELL

MRS. THIRKELL: You'll have to be careful of draughts, then. No doors. It's bound to be full of draughts. /

LORNA: It's been designed that way.

Push in with  
MRS THIRKELL  
to M 2-shot  
MRS THIRKELL/LORNA.

MRS. THIRKELL: What way?

LORNA: No doors. It's an open-plan house.

MRS. THIRKELL: Yes, I can't see the point of it, I really can't. It doesn't seem right somehow.

LORNA: It makes more space, more light.

(MRS. THIRKELL WALKS  
ACROSS TO THE STAIRS,  
PAUSING TO OPEN A  
CUPBOARD)

MRS. THIRKELL: More draughts. What's in here?

322. 3 N  
CU MRS THIRKELL  
(thru Cam trap)

LORNA: Broom cupboard. /

MRS. THIRKELL: Not very big, is it?

LORNA: Big enough.

323. 4 E  
M 2-shot  
MRS THIRKELL/LORNA

(MRS. THIRKELL CLOSES  
THE CUPBOARD, AND  
WALKS UP THE STAIRS;  
LORNA FOLLOWS)

- 89 -

(3)

(1 next)

(on 4, shot 323)

MRS. THIRKELL: You did write to  
Auntie Rose, didn't you?

LORNA: Last week.

MRS. THIRKELL: It was awfully kind  
of her, you know.

Push in with  
LORNA and  
pan her R  
up stairs.

LORNA: I wrote last Tuesday or  
Wednesday.

1A. Fish

2. INT. STAIRS AND LANDING. DAY.

(MRS. THIRKELL WALKS  
UP THE STAIRS;  
LORNA FOLLOWS)

MRS. THIRKELL: I told her at the time:  
"They'll be wanting modern furniture",  
I said, "something contemporary".  
Such a pity because it's a lovely  
sideboard. / She's had it over forty  
years and taken such care of it.

324. 1 A  
H/A M 2-shot  
MRS THIRKELL/LORNA

Tighten to  
CU LORNA

LORNA: It wouldn't have looked right  
in here.

MRS. THIRKELL: No, perhaps not.  
Anyway, it's your house. Dear me,  
I still can't believe it.

(MRS. THIRKELL OPENS  
THE DOOR TO THE  
MASTER BEDROOM)

LORNA: Can't believe what?

MRS. THIRKELL: Oh, this is nice.

PAUSE. REPO MRS THIRKELL/LORNA to BEDROOM.



3M. Fish

325. 3 M / 3. INT. BEDROOM. DAY  
MRS MRS THIRKELL  
LORNA into 2-shot.

(SUNLIGHT STREAMS THROUGH  
THE WINDOW, AND NEARBY  
TREE THROWS SHIFTING  
SHADOWS ONTO THE WHITE  
WALLS.)

MRS THIRKELL ENTERS THE  
BEDROOM, AND GOES TO  
EXAMINE THE BUILT-IN  
CUPBOARDS).

MRS THIRKELL: Oh, this is nite nice!

LORNA: Our room.

MRS THIRKELL  
crosses to  
L f/g.

MRS THIRKELL: Very nice.

LORNA R b/g.

LORNA: And you'll be glad to know  
that we're going to buy a proper  
old-fashioned bed.

Let MRS THIRKELL  
O.C.S. right.

MRS THIRKELL: What sort?

LORNA cross to  
camera, crab L  
and swivel on  
LORNA to deep  
2-shot  
LORNA/MRS THIRKELL.

LORNA: A lovely old brass one.  
Genuine antique.

MRS THIRKELL: Very smart. Very  
expensive.

Pan R holding  
2-shot.

LORNA: No, not really. Anyway,  
it's beautiful.

(MRS THIRKELL WALKS ACROSS  
TO THE WINDOW.)

(on 3, shot 325)

- 92 -

MRS THIRKELL: I thought they charged the earth for such things.

Let LORNA go  
to  
MRS THIRKELL in  
L 2-shot.

LORNA: They do usually; we were just lucky.

MRS THIRKELL: (LOOKING OUT OF THE WINDOW?) Well, it's a pleasant outlook, I must say. Plenty of trees.

LORNA: It'll be even nicer when they've done something about those gardens.

MRS THIRKELL: I could never live in a place without trees. Never.

Push in to  
C 2-shot.

(LORNA AND MRS THIRKELL  
ARE STANDING SIDE-BY-  
SIDE, LOOKING OUT OF THE  
WINDOW. A BRIEF SILENCE.

LORNA TURNS TO HER MOTHER)

LORNA: What can't you believe?

MRS THIRKELL: What can't I what, dear?

LORNA: You said "I can't believe it"

MRS THIRKELL: Well...all this.  
Your house. Getting married.



(on 3, shot 325)

- 93 -

Let MRS THIRKELL  
O.C.S. right.  
Pan R with LORNA  
to C 2-shot  
LORNA/MRS THIRKELL

LORNA: You can't believe that I'm  
getting married?

MRS THIRKELL: It's just me being  
silly.

LORNA: (GENTLY MOCKING HER)  
'Your little girl growing up and  
getting married!'

(MRS THIRKELL TURNED  
AND LOOKS AT LORNA).

Let MRS THIRKELL  
O.O.S. right

MRS THIRKELL: I could never imagine it.  
Never. (SHE SMILES) Still, I  
suppose all mothers are the same.

Stay on LORNA fg.

- 93 -

(7)



IDENT CLOCK  
(non-moving)

TELECINE 2.

Ext/Int Antique Shop Day.

As in Sequence (1)  
CAMERA SHOOTs from the  
exterior of the shop.

LORNA can be seen talking  
to ERNEST HEPPLE, the  
owner of the shop.  
Lorna's fiance - GEOFFREY  
HAMILTON - is standing  
beside the brass bedstead,  
writing a cheque.

GEOFFREY is an unremarkable  
but agreeable looking man  
in his late twenties; an  
accountant.

GEOFFREY

- 15 -

LORNA smiles. The bedstead glitters in the sunlight.

END TELECINE 2.

DURATION 17 sec.

5C/D, 3D, 4C, 6B,  
D1, C2

4. INT. LIVING ROOM. EVENING.

(IT IS SOME WEEKS LATER. THE ROOM HAS BEEN DECORATED AND FURNISHED, AND A DINNER PARTY IS IN PROGRESS. IT IS A SCENE THAT TYPICALS WHAT IS BEST DESCRIBED AS THE 'HABITAT' LIFE-STYLE.

LORNA AND GEOFFREY ARE SITTING AT OPPOSITE ENDS OF THE SCRUBBED-PINE TABLE. THEIR GUESTS ARE PIERS WICKETT (A MORTGAGE BROKER, WHO WAS AT SCHOOL WITH GEOFFREY). HIS SCANDANAVIAN WIFE, GERTRUD (SEVEN MONTHS PREGNANT), KEITH HOPKIRK (ANOTHER RESIDENT OF ORCHARD DRIVE; A THIRTY-FOUR-YEAR-OLD ADMAN, WITH A ZAPATA MOUSTACHE AND A NORTH COUNTRY ACCENT). AND HIS WIFE, SARAH (FIVE MONTHS PREGNANT).

EVERYONE HAS FINISHED EATING APART FROM KEITH, WHO IS SCRAPING THE LAST MORSEL FROM HIS POTTERY PUDDING DISH)

61. 5 C

4-shot GEOFFREY (fg Left)  
SARAH/KEITH/LORNA  
Crab L using  
SARAH's movement  
to start.

KEITH: That was marvellous.



(on 5, shot 61)

- 16 -

SARAH: You are piggy, darling.

Continue crab L

KEITH: What's piggy about enjoying myself?

Pan R past guests.

LORNA: Finish it up, Keith.

KEITH: No, love, I couldn't.

LORNA: Please.

KEITH: Honestly.

PIERS: You've married a smashing cook, old boy.

GEOFFREY: Don't I know it.

SARAH: It's a super recipe.

LORNA: Yes, I got it from Caroline Larkin.

Finish pan on  
3-shot PIERS/  
GERTRUD/GEOFFREY

62. 4 C  
C 3-shot  
LORNA/PIERS/GERTRUD

GERTRUD: What is it called, please?

LORNA: Well, it's a sort of marron mousse. I call it Caroline Larkin's marron mousse.

63. 3 D  
C 2-shot  
PIERS/GEOFFREY

KEITH: Marvellous.

PIERS: Caroline Larkin?

Quick crab L  
and Pan R with  
PIERS to include  
GERTRUD

GEOFFREY: You met her at the Oxfam Rally.

PIERS: Yes, I thought the name was familiar.

64. 5 C  
C 2-shot  
KEITH/LORNA

GEOFFREY: Fantastic cook.

LORNA: Do finish it up, Keith,  
it'll only go to waste.

KEITH: Wish I could, doll.

65. 3 D SARAH: You mustn't encourage him.  
CU PIER'S Lorna; he's putting on so much weight. /

66. 4 C PIERS: He doesn't look fat to me. /

4-shot  
SARAH/KEITH/  
LORNA/GERTRUD

SARAH: You should see him in the bath.

KEITH: Secrets of the boudoir.

GERTRUD: I think perhaps you are  
lacking in the exercise.

GEOFFREY: Would you like some more  
wine?

GERTRUD: No thanks.

PIERS: Ad-man's tummy, that's  
what it is.

KEITH: Do me a favour

PIERS: All those expense account  
lunches.

67. 6 B SARAH: Yahp. /  
C 2-shot  
LORNA/PIERS

LORNA: Hugh Webley works in advertising.

PIERS: Who?

68. 5 D LORNA: Hugh One of our neighbours. /  
CU PIER'S  
Pan L to  
C 2-shot  
KEITH/LORNA

PIERS: Ah.

KEITH: That's right, there's Hugh  
at eighteen, Ned Marshall at twenty-  
three, and Jack O'Hara at number five.



LORNA: All in advertising?

KEITH: Well, Jack's a P.R. man, really.

69.    3    D  
          C 2-shot  
          SARAH/KEITH

LORNA: How extraordinary. /

GEOFFREY: Is that the chap who makes his own beer?

Crab L to 3-s  
including LORNA  
let GEOFFREY  
O.O.S. Right.

SARAH: Wine. He makes wine.

Darling?

LORNA: / Don't you think it's extra-ordinary?

KEITH: What?

70.    4    C  
          C 3-shot  
          KEITH/SARAH/PIERS

LORNA: All these people living so close together. /

KEITH: No, not really. These places were custom-built for people like us.

SARAH: P.L.U.

71.    5    D  
          L/A C 2-shot  
          LORNA/GEOFFREY

KEITH: That's right, People like us. /

GEOFFREY: Media men, architects, the young professionals.

72.    3    D  
          L/A group shot  
          Hold frame as  
          group rises  
          and passes  
          U/S

KEITH: Correct. /

LORNA: You make it sound as if we're all the same.

KEITH: Well, we are.

GEOFFREY: All heading in the same direction.



(on 3, shot 72)

- 19 -

KEITH: Down the same slippery  
slope.

73. 5 D  
BCU LORNA

(EVE YONE LAUGHS  
EXCEPT LORNA.)

(CAMERA CLOSES RAPIDLY  
ON HER FROWNING FACE).

---

RECORDING BREAK

---

1B, 5E, 3H  
C3

D/S FLATTAGE OUT SWINGER OUT
---------------------------------

107. 1 B / 5. INT. BEDROOM, NIGHT  
V H/A BED  
GEOFFREY/LORNA

108. 5 E /  
H/A C 2-shot  
GEOFFREY/LORNA

(LORNA AND GEOFFREY ARE  
MAKING LOVE; AS  
GEOFFREY THRUSTS HIMSELF  
UPON LORNA, SHE STRETCHES  
FORTH HER RIGHT HAND, AND  
GRASPS THE BRASS FRAME  
OF THE BED.

CAMERA CLOSE ON LORNA'S  
HAND AS SHE TIGHTENS HER  
GRIP ON THE BEDSTEAD).

109. 3 H /  
L/A C-shot  
LORNA's hand on frame

---

PAUSE

---



74. 4 D / 6. INT. LIVING ROOM & KITCHEN. DAY.  
MCU MRS BARNES (LORNA IS STACKING DIRTY PLATES  
LORNA in to deep AND SAUCEPANS ON THE DRAINING  
2-shot. BOARD, ASSISTED BY HER ONCE  
WEEKLY DOMESTIC HELP, MRS. T.  
Crab L and pan R A SMALL, ENERGETIC WOMAN IN  
with LORNA to HER MID-FIFTIES).  
C 2-shot  
MRS BARNES/LORNA  
LORNA: I'm sorry it's such a mess,  
Mrs. Barnes.  
Crab R holding MRS BARNES: Never mind, dear, we'll  
2-s. Let LORNA soon clear it up.  
go U/S LORNA: You'd think there'd been  
sixty of us not just six.  
MRS BARNES: Well, as long as you  
enjoyed yourselves, that's the main  
thing. / It was the same with my  
kiddies, just the same. / Some days  
it'd look as if I'd had a herd of  
elephants charging through the house.
75. 5 D  
L.S. Frame  
dining table  
f/g.
76. 3 E / (LORNA RETURNS TO THE  
MCU LORNA LIVING ROOM TO COLLECT  
THE REMAINING DISHES).  
Hold frame as  
she turns O.O.S. R.
77. 6 C "Look as this," I used to say to  
them, "just look at it!" / Still,  
L/A MLS LORNA. they enjoyed themselves, and I'm  
Pan her to f/g thankful for it. I mean, if you can't  
deep 2-shot enjoy yourselves every now and again,  
MRS BARNES/LORNA. what's the point of it all, eh? And  
think how dreadful it'd be to have  
nothing to look back on. Dreadful!
- 3 to F
- Let LORNA go (LORNA CARRIES THE DISHES  
to L.S. TO THE DRAINING BOARD).  
LORNA: I prefer looking forward.
78. 3 F MRS BARNES: Do you? / Yes, well,  
MCU MRS BARNES there comes a time when you stop  
LORNA in to doing that. Happens to everyone,  
C 2-shot. I daresay. Bound to, after all.  
(TAKING DISHES FROM LORNA) / Is that  
everything?.
79. 4 D  
CU MRS BARNES



D/S PLATTAGE OUT  
SWINGER IN

1B, 5E C3

110. 1 B / 7. INT. BEDROOM, NIGHT  
V. H/A GEOFFREY/  
LORNA. Shadows  
across bed.

(HIGH SHOT LOOKING  
DIRECTLY DOWN ONTO  
THE BED. LORNA  
AND GEOFFREY ARE  
ASLEEP.)

111. 5 E /  
BCU LORNA  
Pull out as  
she sits up  
to H/A 2-shot.

(CAME A GHOST SLOWLY  
ON LORNA.

SUDDENLY SHE WAKES  
UP, GASPING AND  
STRUGGLING FOR BREATH.  
HER HANDS FLY TO HER  
THROAT, AND SHE TRIES TO  
CALL OUT.)

1 CRANE DOWN  
FOR NEXT SHOT

LORNA: Geo...Help...Geoff!

(CUT AWAY FROM HIGH  
SHOT AS GEOFFREY  
WAKES UP IN ALARM). /

112. 1 B  
Frontal  
C 2-shot  
(thru bars f/g.)

GEOFFREY: What is it? What's  
the matter?.

(LORNA RECOVERS HER  
BREATH, AND SLUMPS  
FORWARD WITH HER  
FACE IN HER HANDS).

LORNA: I couldn't breathe.

GEOFFREY: Couldn't breathe....?

(on 1, shot 112) - 29 -

LORNA: I started to choke. It was awful.

GEOFFREY: A dream.

LORNA: I couldn't get my breath!

GEOFFREY: Are you all right now?  
(LORNA NODS) It's must've been a bad dream.

LORNA: No!

GEOFFREY: It must've been, darling.

LORNA leans  
back

LORNA: Well, it wasn't.

113. 5 E  
CU GEOFFREY  
Crane down to  
include LORNA  
as he leans in.

(A MOMENT OF SILENCE.  
GEOFFREY LOOKS AT  
HIS WIFE'S BOWED  
HEAD: HE SIGHS)

GEOFFREY: Would you like a drink; a  
cup of tea, or something?

LORNA: (SHAKING HER HEAD) I was  
frightened, Geoff.

GEOFFREY: There's nothing to worry  
about.

LORNA: I couldn't breathe.

GEOFFREY: How d'you mean?

LORNA: It was like drowning.

(GEOFFREY LEANS BACK  
ONTO HIS PILLOW: HE  
FROWNS)

GEOFFREY: You don't get asthma, do you?



(on 5, shot 113)

- 30 -

LORNA: Of course not.

GEOFFREY: Just a thought. (ON HER  
SIGH) Well, it must've been a...

LORNA: What?

GEOFFREY: One of those things. A  
funny five minutes.

(LORNA TURNS HER HEAD  
AND GAZES AT GEOFFREY)

You look perfectly all right now.

LORNA: It was a horrid feeling.

GEOFFREY: Yes, I'm sure it was.  
Come on, now...(ENCOURAGING HER) ...  
try and go to sleep.

(CAMERA CUTS BACK TO  
LONG SHOT AS GEOFFREY  
SMOOTHS THE BEDCLOTHES  
OVER LORNA'S HUNCHED  
BODY).

114. 1 B  
V H/A a/b.

LORNA: I was so frightened. /

---

PAUSE

---

- 30 -

(16)

TELECINE A  
(moving traffic)  
SUPER TK onto  
studio picture  
(approx 5")

- 1 -

6A, 5A, 3A, 4A  
B1, A1

Continue distant  
trav  
thru  
scene

1. 4 A / 8. INT. RESTAURANT. DAY

L.S. Int Restaurant.  
Hold frame as  
WAITRESS crosses  
to MRS THIRKELL/  
LORNA.

(LORNA AND MRS THIRKELL  
ARE SITTING AT A CORNER  
TABLE OF A SMALL, RATHER  
OLD FASHIONED RESTAURANT  
DRINKING MORNING COFFEE).

PAUSE - KEEP TAPE RUNNING  
TO POS. CAMERAS 3 & 6

2. 3 A  
C 2-shot  
MRS THIRKELL/LORNA.

MRS THIRKELL: I was wondering if  
you'd like some of Grandpa's silver.

LORNA: What on earth for?

MRS THIRKELL: It's very good  
quality.

LORNA: I'd never use it.

MRS THIRKELL: You might,

LORNA: When?

3. 6 A  
CU LORNA

MRS THIRKELL: Now that you're  
married.

LORNA: You are funny, Mother.

MRS THIRKELL: What's funny about  
that?



(on 6, shot 3)

- 2 -

4. 3 A  
CU MRS THIRKELL LORNA: Making all these...  
assumptions. /
5. 6 A  
CU LORNA (MRS THIRKELL GLANCES ACROSS  
AT HER DAUGHTER, RAISES HER  
EYEBROWS FRACTIONALLY, BUT  
SAYS NOTHING). /
6. 3 A  
CU MRS THIRKELL LORNA: (contd) I wouldn't have  
wanted Grandpa's silver two months  
ago, why should I want it now?  
I haven't changed. I've just  
got married. /
7. 6 A  
CU LORNA (MRS THIRKELL LOOKS ACROSS  
AT LORNA, BUT SAYS NOTHING)
8. 3 A  
CU MRS THIRKELL You are funny. /
- MRS THIRKELL: I can't see why;  
it seems perfectly natural to me.
- LORNA: What does?
9. 6 A  
CU LORNA MRS THIRKELL: Wanting your children  
to have the things you've treasured  
during your lifetime. /
10. 3 A  
CU MRS THIRKELL LORNA: I don't know what you mean  
by 'your lifetime'; you're only  
fifty-eight Mother. /
- MRS THIRKELL: That's not the point.
- LORNA: Your lifetime isn't finished.
11. 6 A  
CU LORNA MRS THIRKELL: That part of it is. /
12. 3 A  
CU MRS THIRKELL LORNA: Oh, Mother.....! /
13. 5 A  
Deep 4-s frame  
2 Extras L/R fg.  
see MRS T/LORNA bg. MRS THIRKELL: Don't lets argue,  
please. /
14. 6 A  
2-s MRS THIRKELL/LORNA

(3 next)

- 2 -

(17)

(on 6, shot 14)

- 3 -

LORNA: You always talk as if life is made up of a whole series of watertight compartments; first a child, then you're a teenager, you're married, then you're old. It doesn't happen like that.

MRS THIRKELL: No

15. 3 A  
CU MRS THIRKELL

LORNA: Well, does it? /

16. 6 A  
CU LORNA  
Widen as she  
leans back to  
close 2-s.

MRS THIRKELL: No Lorna. /

LORNA: It shouldn't anyway. I'm not going to 'change' just because I've got married. I don't see why I should.

MRS THIRKELL: No-one expects you to do anything of the sort.

17. 3 A  
CU MRS THIRKELL

LORNA: Apart from you. /

18. 6 A  
A/B

MRS THIRKELL: Not even me. I never know what to expect these days /

(LORNA LOOKS AT HER  
MOTHER, SMILES)

LORNA: Poor old Mother. Would you like some more coffee ?

MRS THIRKELL: What's the time?

19. 3 A  
C 2-shot  
MRS THIRKELL/LORNA

LORNA: Twenty-five to twelve. /

(5 next)

- 3 -

(18)



(on 3, shot 19)

- 4 -

20. 5 A MRS THIRKELL: No, I'd better  
I don't want to miss the bus. /  
Frontal M 2-shot  
MRS THIRKELL/LORNA.  
Hold 2-s as they  
rise.

(LORNA GESTURES TO THE  
WAITRESS, MRS THIRKELL  
BEGINS TO PUT ON HER  
COAT).

It's been a lovely morning, Lorna.  
I've really enjoyed it....

LORNA: Good.

MRS THIRKELL: And I'm glad you've  
got rid of that nasty cold.

LORNA: Yes, I'm fine.

MRS THIRKELL: Give my love to  
Geoffrey.

LORNA: I will.

(LORNA AND MRS THIRKELL  
PUSH BACK THEIR  
CHAIRS AND STAND UP) /

21. 6 A  
CU LORNA

By the way, I meant to ask; did I  
ever get asthma as a child? /

22. 3 A  
CU MRS THIRKELL

23. 6 A MRS THIRKELL: Asthma....? /  
CU LORNA

24. 3 A LORNA: I didn't did I? /  
CU MRS THIRKELL

MRS THIRKELL: No, why?

(1 next)

- 4 -

(19)

4E, 2A, B3, A2

SET IN TRUCKED 6' FLAT BEHIND LORNA'S CHAIR.
--

80. 2 A / 9. INT. LIVING ROOM. DAY  
L/A L.S. STAIRS  
Crab R to C 2-shot  
SARAH/LORNA

(SARAH HOPKIRK IS STANDING  
BY THE WINDOW, DICTATING  
A RECIPE TO LORNA, WHO IS  
SEATED AT THE TABLE).

LORNA: (READING FROM NOTEPAD)  
Two cooking apples, two onions,  
how many prunes?

SARAH: Eight.

LORNA: (WRITING). Eight prunes,  
right.



SARAH: First of all you've got to rub the pork chops with salt and pepper, and seal both sides in hot fat. Peel and slice...

LORNA: Hang on.

FOCUS SARAH b/g

(LORNA CONTINUES  
WRITING IN SILENCE  
FOR A MOMENT. SARAH  
TURNS AWAY FROM  
WINDOW)

SARAH: Did you hear about Sue Webley?

LORNA: (WRITING) What about her?

SARAH: Hugh found her in bed with that man from the Wine Club. /

81. 4 E  
CU LORNA

(LORNA GLANCES UP,  
TRACES OF A SMILE  
ON HER LIPS)

LORNA: What man?

SARAH: You remember. He came down for their wine-tasting do. /

82. 2 A  
C 2-shot  
SARAH/LORNA

LORNA: Not the young one?

SARAH: Yaph.

LORNA: He's only a boy!

SARAH: I know.

LORNA: What happened?

SARAH: Slanging match, the usual you know. It's not the first time, of course, far from it. She had an affair with a journalist last year. Where are you?

(4 next)

(on 2, shot 82)

- 22 -

LORNA: (READING FROM NOTEPAD)  
Seal both sides in the hot fat

SARAH: Peel and slice the apples  
and onions and place a layer of each  
in the casserole. Thin slices  
they've got to be.

LORNA: (BEGINNING TO WRITE) Peel  
and slice...

SARAH: He reviewed gramophone  
records.

LORNA: (WRITING) Who?

SARAH: The journalist who had an  
affair with Sue Webley. He used  
to pretend he'd come down to look  
at the hi-fi.

(LORNA LOOKS AT HER BALL  
POINT PEN, AND SHAKES IT  
VIGOROUSLY).

83.     4     E  
         CU LORNA     And before that it was a music  
                         teacher of sorts. / Rather dolly,  
                         he was.

84.     2     A  
         C 2-shot  
         SARAH/LORNA     LORNA: You haven't got a pen,  
                         have you? /

Hold frame as  
LORNA rises,  
then pan her  
L then R to  
end on MS  
SARAH.

SARAH: What?

LORNA: (SHAKING PEN) It's run out.

SARAH: No, Sorry.

LORNA: I'll go and pinch one of  
Geoff's hang on.

STRIKE LORNA'S  
A/C + BACKING

(4 next)

- 22 -

(22)



SARAH: Very dolly, in fact.

CU SARAH  
Hold shot on  
Sarah as LORNA  
crosses in b/g.

SARAH: Sue Webley's music teacher.  
Dark and Celtic and rather lovely.  
Edwin something-or-other.

(LORNA PAUSES AT FOOT  
OF STAIRS, GLANCING  
BACK AT SARAH.)

H/A CU SARAH

L/A CU LORNA

H/A CU SARAH

L/A CU LORNA

H/A CU SARAH

Tilt down and  
pan with LORNA  
to L/A deep  
2-shot LORNA/SARAH.

SARAH: Where?

LORNA: At the Guildhall.

SARAH: You never said you'd been  
there.

LORNA: I wasn't very good

SARAH: That doesn't matter.

93. 4 E LORNA: It mattered to me. /  
CU SARAH

SARAH: (BEAMING EXCITEDLY) How super!

LORNA: It wasn't-really. I left.  
I wasn't any good, and I left.

94. 2 A SARAH: I'm sure you were marvellous.  
CU LORNA

LORNA: (SHAKING HER HEAD) No, honestly. I had all the ambition, but no talent. (SHE SMILES) It's a thing of the past./

95. 4 E  
CU SARAH

SARAH: How super, though, to have learnt the cello. I wish I'd done something like that. /

96.     2     A

---

CU LORNA  
Hold frame as  
LORNA turns away.

(LORNA SMILES AND  
WALKS UPSTAIRS)

97. 1 / (CAMERA CLOSSES ON  
MLS LORNA.  
Hold frame and  
let her O.O.S.  
left. The trouble is, / I was alwa

The trouble is, I was always quite happy jogging along like everyone else. If only I'd made more of an effort. You are a dark horse, Lorna, not telling me.

98. 4 E  
CU SARAH

PAUSE



3G

SWINGER IN  
D/S FLATTAGE  
OUT

106. 3 G /10. INT. BEDROOM. DAY

H/A Bedside table.  
LORNA'S hands into  
shot and take pencil  
out of drawer -  
whip tilt up to  
MCU and hold her  
down to sit on bed.

(LORNA OPENS A DRAWER IN  
GEOFFREY'S BEDSIDE  
CABINET, AND TAKES OUT  
A PROPELLING PENCIL.

AS SHE TURNS TOWARDS  
THE DOOR, HER HANDS  
SUDDENLY FLY TO HER  
THROAT, AND SHE BEGINS TO  
GASP FOR BREATH. ALMOST  
CHOKING, SHE FALLS BACK  
ONTO THE BED, KNOCKING OVER  
THE BEDSIDE LAMP; IT  
CRASHES TO THE FLOOR).

---

RECORDING BREAK - LORNA CHANGE.

---

(24A)

1A, 4E, 6C, /D

B3, A2, Fish/P.

99. 4 E / 11. INT. LIVING ROOM. DAY  
CU SARAH  
Let her rise  
O.O.S.

(CLOSE SHOT OF SARAH,  
AS SHE GLANCES UP IN  
ALARM).

100. 6 C / SARAH: Are you all right, Lorna? /  
MCU back of SARAH.  
Rapid crab R  
holding SARAH to  
foot of stairs.

(RAPID PULL-BACK AS  
SARAH HURRIES TO  
THE FOOT OF THE STAIRS).

101. 4 E /  
CU SARAH  
Is anything wrong? Lorna!

(FROM SARAH'S POINT-OF  
VIEW. LORNA APPEARS AT  
THE TOP OF THE STAIRS.  
SHE SMILES).

102. 6 D /  
A/B. See LORNA  
into deep 2-s  
LORNA/SARAH  
LORNA: Only the lamp. That's  
all it was.

103. 1 A /  
H/A deep 2-s  
LORNA/SARAH.  
(CAMERA ZOOMS INTO CLOSE  
SHOT OF LORNA; DESPITE  
THE SMILE HER FACE IS  
TENSE WITH FEAR).

104. 4 E /  
CU SARAH

105. 1 A /  
A/B. Pan LORNA L  
to door, tighten to  
CU.

PAUSE



SCENE MOTION SHOT OF  
LAMP AS IT SHATTERS

03

D/S FLATTAGE OUT  
SWINGER IN

13. INT. BEDROOM NIGHT

116. 5 E  
C 2-shot  
GEOFFREY/LORNA

# 1. CRANE DOWN QUICK.

LORNA IS AWAKE, HER EYES STARING UP AS AT THE CEILING, AS IF LOOKING FOR SOMETHING, OR WAITING FOR SOMETHING.

CAMERA CLOSES ON LORNA.

117. 1 B  
BCU LORNA eyes.

PAUSE

33  
TUESDAY 3, ORCHARD DRIVE, DAY  
GEOFFREY emerges from  
his house, on his way  
to work. He greets  
BETTY HOPKIN, who is  
similarly en route for  
the 2.35, and the two  
walk together past  
the fledgeling shrubs  
and abandoned tricycles.

CAMERA ZOOMS towards  
GEOFFREY'S house;  
LORNA can be seen standing  
at the downstairs window,  
watching her husband  
depart.

END TELECLIP 3:  
DURATION: 29 sec.

MUSIC: (TO BE POST-DUBBED)  
POP, LEADING TO BEETHOVEN

1A, 5F, 4G

14. INT. LIVING ROOM. DAY.

120. 5 F  
LS LORNA

(LORNA TURNS AWAY  
FROM THE WINDOW.

RADIO ONE THROBS  
RELENTLESSLY FROM  
A TRANSISTOR IN  
THE KITCHEN.

121. 4 E  
MCU LORNA  
Pan her L to  
door then crab L  
holding her in  
MCU up the stairs.

BREAKFAST DEBRIS  
LITTERS THE DINING  
TABLE.

LORNA WALKS TO THE  
CENTRE OF THE ROOM,  
AND LOOKS ACROSS AT  
THE STAIRCASE.

122. 1 A  
H/A M.S. LORNA.  
Let her come  
to CU then pan  
her L to bedroom  
door.

FROM LORNA'S POINT-OF-  
VIEW: THE STAIRCASE,  
WITH SUNLIGHT FALLING  
ONTO IT FROM ABOVE.

LORNA BEGINS TO WALK  
TOWARDS THE STAIRCASE,  
BUT HESITATES,  
INCREASINGLY AWARE OF  
A STRANGE IRRATIONAL  
FEAR.

SLOWLY, TENTATIVELY,  
LORNA GOES TO THE  
STAIRCASE, AND BEGINS TO  
(LIMB)

PAUSE



D/S FLATTAGE OUT  
SWINGER OUT

3H, C3

15 INT.

BEDROOM. DAY.

125. 3 H  
L/A MS LORNA  
(thru f/g Bars).

Tighten to MCU

Tighten to CU.

Widen as she  
falls back thru door.

THE BRASS BEDSTEAD  
GLEAMS IN THE BRIGHT  
MORNING SUN. THE  
RADIO MUSIC CONTINUES,  
DISTANTLY.

LORNA STRETCHES OUT  
HER HAND TOWARDS THE  
BED. AN INVOLUNTARY  
SMILE. IT SEEMS  
AS IF SHE WERE UNDER  
HYPNOSIS.

CLOSER SHOT OF THE  
BED: THE REFLECTED  
SUNLIGHT SENDS  
GLITTERING BEAMS  
INTO THE CAMERA LENS.

SLOWLY, LORNA MOVES  
TOWARDS THE BED.

CLOSER SHOT OF THE  
BED: THE CAMERA ANGLES  
AND THE SLEEPING LIGHT  
CREATE CIRCUMSTANCES  
UNDER WHICH THE BED  
APPEARS TO LOSE ITS  
IDENTITY.

IT BECOMES A PATTERN  
OF UPRIGHT BARS,  
ALTERNATELY MAZZLING & SHADOWY.

PAUSE

4F, C3, 5X

126. 4 F  
MLS BED (Lorna's PoV)

IT IS A DISTURBING,  
THOUGH CURIOUSLY  
ENTICING, OPTICAL  
EFFECT.

SWINGER IN  
D/Right  
FLATTAGE IN

127. 5 X  
C-shot Monochrome  
monitor.

ELECTRONIC FX

(28)

Tighten slowly.

LORNA MOVES PAST THE  
BEDROOM DOOR. SUDDENLY,  
SHE BEGINS TO CHOKES,  
GASPING AND STRUGGLING  
FOR BREATH.

THESE TWO SHOTS TO  
BE INTERCUT IN  
POST EDITING

SHE STEPS BACK AND  
SLAMS THE DOOR, THUS  
SHUTTING OFF THE  
'EVIL INFLUENCE'.  
SHE LEANS BACK AGAINST THE  
WALL, GRADUALLY REGAINING  
HER COMPOSURE).

---

PAUSE

---



1A, 6B/C, A2, Fish/P.

123. 1 A / 16, INT. LIVING ROOM. DAY  
LORNA into CU  
Let her O.O.S.  
right.

124. 6 B/C /  
L/A L.S. LORNA.  
Crab L with her  
to find radio f/g.  
Hold LORNA to MCU f/g.

(LORNA WALKS DOWN THE  
STAIRS, CROSSES TO THE  
RADIO AND SWITCHES  
CHANNELS TO RADIO 3.

A BEETHOVEN STRING QUARTET  
FLOODS THROUGH THE ROOM.

LORNA SINKS INTO A CHAIR,  
RELAXED AND SOOTHED BY  
THE MUSIC. )

---

PAUSE

---

1B, 5E, C3

D/S FLATTAGE OUT  
SWINGER IN

118. 1 B  
V H/A BED.

17. INT. BEDROOM. DAY

(HIGH SHOT OF THE  
DESERTED ROOM.  
SILENCE.

119. 5 E  
H/A C-shot  
crumpled shape.

CAMERA CIRCLES FRACTIONALLY  
ON THE UNMADE BED; THE  
SCATTERED SHEETS AND  
BLANKETS RECALL THE SHAPE  
OF A HUNCHED, INERT BODY).



CURTAINS  
PARTIALLY  
DRAWN

128. 5 F C shot LORNA's hands; see  
GEOFFREY at desk in b/g. let hands O.O.S. left. 18. INT. KITCHEN & LIVING ROOM NIGHT  
(GEOFFREY IS SITTING AT THE TABLE, WITH BUSINESS PAPERS SPREAD OUT BEFORE HIM.)

129. 6 E Deep 2-shot LORNA/GEOFFREY  
Frame papers on GEOFF's desk f/g. - LORNA puts out Kitchen light in b/g. LORNA IS SITTING ON THE SOFA. SHE PUTS DOWN HER MAGAZINE, AND STIMBLES A YAWN) / LIGHT FX

130. 4 G MCU LORNA let her O.O.S. right. GEOFFREY: (WITHOUT LOOKING UP)  
Why not go to bed?

131. 6 E LORNA cross to sofa, hold 2-s LORNA: What?

GEOFFREY: If you're tired.

LORNA: I'm not.

GEOFFREY: You've been yawning all evening.

LORNA: I'd rather wait for you.

(GEOFFREY COMPLETES A CALCULATION, AND THEN LOOKS ROUND AT HIS WIFE)

132. 2 J CU GEOFFREY

133. 4 G CU LORNA GEOFFREY: Nothing wrong is there?

134. 3 J CU GEOFFREY a/b LORNA: Wrong?

GEOFFREY: You look a bit ... under the weather.

Tilt up as  
GEOFFREY rises.

LORNA: No, I'm fine.

2 to B QUICK

(GEOFFREY GRINS,  
PUSHES BACK HIS CHAIR,  
AND STANDS UP)

135. 4 G GEOFFREY: Come on, then. /I can  
CU LORNA finish this lot in the morning. /

136. 2 B  
L/A C 2-shot (LORNA STANDS UP.  
LORNA/GEOFFREY GEOFFREY GOES TO THE  
He leans in to KITCHEN,  
kiss her. HE RETURNS,  
GOES TO THE TABLE, AND  
SLIPS THE BUSINESS  
PAPERS INTO HIS BRIEF  
CASE).

137. 4 G  
H/A C 2-s  
LORNA/GEOFFREY  
GEOFFREY O.O.S. right.  
stay on LORNA. LORNA: Why did you marry me?

138. 2 B  
A/B (GEOFFREY'S HEAD JERKS  
UP, AND HE STARES AT  
LORNA. HE GRINS AT HER,  
THEN LAUGHS).

Why?

GEOFFREY: What a thing to ask.

LORNA: It's important.

GEOFFREY: Of course it's important.

(GEOFFREY GOES TO  
LORNA, PLACING HIS  
HANDS GENTLY ON  
HER SHOULDERS).

Let GEOFFREY  
O.O.S. right  
Stay on LORNA.

I married you because I love you.  
Next question?

139. 4 G LORNA: There must've been more  
Deep 2-shot than that. /

GEOFFREY/LORNA

GEOFFREY: More what?

LORNA: Reasons. Proper reasons.

GEOFFREY: Such as?

(2 next)



(on 4, shot 139)

-30  
LORNA: I don't know.

GEOFFREY: Well, then.

(GEOFFREY WALKS BACK  
TO THE TABLE, SHUTS  
HIS BRIEF CASE, AND  
LIFTS IT DOWN ONTO  
THE FLOOR)

140.    2    B  
         L/A CU LORNA

LORNA: Weren't there?

GEOFFREY: What?

141.    4    G  
         Deep 2-s  
         GEOFFREY/LORNA

LORNA: Proper reasons. /

GEOFFREY: (TURNING TO FACE HER)  
Darling, I don't know what you're  
talking about.

Hold 2-s as  
GEOFFREY  
crosses to LORNA.

LORNA: It's difficult to explain ...

GEOFFREY: Come on, you're tired;  
you've been yawning all evening.

142.    2    B  
         CU LORNA

LORNA: No, listen.../ (GOING TO HIM)  
There must've been things you hoped  
for.

143.    4    G  
         CU GEOFFREY

(Onto page 33)

(on 4, shot 143)

- 40 -

Let GEOFFREY  
O.O.S. right,  
and tilt down  
to CU LORNA.

GEOFFREY: (ECHOING HER) Hoped for  
...

LORNA: Looked forward to, expected.

GEOFFREY: I don't understand...

144. 2 B  
L/A M 2-shot  
LORNA/GEOFFREY

LORNA: Before we got married. /

GEOFFREY: Are you trying to accuse  
me of something, Lorna?

LORNA: No, of course not.

GEOFFREY: What have I done?

LORNA: Nothing!

GEOFFREY X's  
down to LORNA  
hold him to  
C 2-shot.

(GEOFFREY GLARES  
AT LORNA, AND WALKS  
AWAY ACROSS THE  
ROOM)

145. 4 G  
H/A CU LORNA

GEOFFREY: All right, then: why  
did you marry me? /

146. 2 B  
L/A BCU GEOFFREY

LORNA: Because you asked me to. /

147. 4 G  
H/A C 2-shot  
LORNA/GEOFFREY

GEOFFREY: That's no answer. /

LORNA: And because I felt I could  
trust you. And loved you. And ...  
wanted to.

(GEOFFREY GAZES AT HIS  
WIFE; HE SIGHS, AND  
GOES TO HER)

GEOFFREY: I do wish you'd tell me  
what I've done wrong.

LORNA: Nothing ... there's nothing  
wrong.



GEOFFREY: What, then?

LORNA: I just wondered what you expected, that's all.

GEOFFREY: How do you mean.

148. 2 B  
L/A CU GEOFFREY

(GEOFFREY STARES AT  
LORNA; HE IS AT A  
LOSS FOR WORDS)

149. 4 G  
A/B

I mean, was it hearth and home?  
Being looked after? Cooked for?  
Children? What?

150. 2 B  
L/A CU GEOFFREY

GEOFFREY: Well, yes.

151. 4 G  
A/B

LORNA: Yes ... ?

GEOFFREY: I suppose so, yes.

(LORNA NODS HER  
HEAD)

Is that what you wanted me to say?

LORNA: I wanted to know.

GEOFFREY: Why? Has something  
happened?

(LORNA SHAKES HER  
HEAD. SHE SMILES  
AT HIM)

152. 2 B  
L/A C 2-shot.

You are a funny girl.

LORNA: Yes.

GEOFFREY: (ALSO SMILING) Come on.

(on 2, shot 152)

- 42 -

LORNA: Tea, coffee, or cocoa?

GEOFFREY: Tea, please.

Pan L with LORNA  
see GEOFFREY go  
into bedroom in  
b/g.

(GEOFFREY KISSES  
LORNA LIGHTLY ON  
THE CHEEK, AND THEN  
GOES UPSTAIRS. LORNA  
GOES TO THE KITCHEN.

CAMERA HOLDS ON  
GEOFFREY AS HE  
CLIMBS THE STAIRS,  
GOES INTO THE  
BEDROOM, AND  
SWITCHES ON THE  
LIGHT. HE REAPPEARS  
ALMOST IMMEDIATELY,  
SHOUTING DOWN TO  
LORNA)

153. 5 F /  
MCU LORNA  
GEOFFREY into deep  
2-s thru door.

Lorna, you haven't made the bed!

---

LORNA CHANGE.

---

TELECINE 4:

Int/Ext. Sarah's Car.  
Day.

SARAH is driving; LORNA  
is sitting beside her.  
The small car is piled  
high with groceries.

SARAH: You know the Bellamys, surely?

LORNA: Do I?

SARAH: You met them at the barbecue.  
He's in publishing and she runs a  
Play School at Dulwich. Awfully  
nice. Frightfully P.L.U.

LORNA: I don't remember ...



(ON FILM)

SARAH: And they're simply marvellous with children. Nell and Luke adore them. They're always begging to go over for the afternoon. Mind you, they've got six of their own.

LORNA: Six ... ?

SARAH: Children. I mustn't forget to buy some mushrooms in the village. Do remind me, Lorna.

LORNA: I wonder if they meant to have six.

SARAH: Yes, I'm sure they did. Oh yes.

LORNA: Supposing they didn't.

SARAH: I'm sure they did.

LORNA: Suppose they don't like children at all.

SARAH: What?

LORNA: It's possible.

SARAH: But they're marvellous with children, I told you.

LORNA: People aren't always what they seem to be.

SARAH: (FROWNING, PUZZLED) The Bellamys ... ?

LORNA: Well, anyone.

SARAH: How do you men?

LORNA: Life isn't always straightforward and predictable. Not always.

(ON FILM)

SARAH: What an extraordinary thing  
to say!

LORNA: Do you think it is, then?

SARAH: What?

LORNA: Predictable.

SARAH: We've known the Bellamys  
for years, Lorna.

LORNA: No, I wasn't talking about  
them, really. More us.

SARAH: Us ...?

LORNA: I don't think I want to know  
exactly what's going to happen.

SARAH: To us ... ?

LORNA: Don't you think?

SARAH: You wait till you have  
children; things'll change then.

LORNA: Not really.

SARAH: You just wait.

CAMERA closes on  
LORNA.

END TELECINE 4:  
DURATION 1' 36"



1/5 PLATTAGE OUT  
SWINGER IN

1B, 5G, 3G, C3

19. INT. BEDROOM. DAY.

(CLOSE SHOT OF LORNA;  
SHE IS FAST ASLEEP.  
MORNING SUNLIGHT  
FLOWS THROUGH THE  
DRAWN CURTAINS.

THE TELEPHONE RINGS.  
LORNA WAKES WITH A  
START, REACHES OUT,  
AND GRABS THE RECEIVER

PHONE  
RING

154. 3 G  
L/A WINDOW  
Tilt down to  
CU LORNA

LORNA: (ON TELEPHONE) Yes?

MRS. THIRKELL: (DISTORT) Lorna?

LORNA: (ON TELEPHONE) Mother!

MRS. THIRKELL: (DISTORT) Not  
too early, am I?

LORNA: (ON TELEPHONE) I was asleep.

MRS. THIRKELL: (DISTORT) It's  
half past nine, dear.

155. 1 B  
H/A MRS LORNA

(RAPID PULL-BACK  
AS LORNA SITS  
UPRIGHT, REALISING  
THAT SHE IS ALONE)

156. 3 G  
MCU LORNA

LORNA: (ON TELEPHONE) Geoff must've  
gone!

MRS. THIRKELL: (DISTORT) What?

LORNA: (ON TELEPHONE) He's gone  
and left me ...!

MRS. THIRKELL: (DISTORT) What ... ?

(LORNA IS FINDING IT  
HARD TO BREATHE; SHE  
BRACES HERSELF AGAINST  
THE BACK OF THE BED)

LORNA: (ON TELEPHONE) I must  
get out, I must get out...

MRS. THIRKELING (DISTORTED) What is  
it, Lorna?

LORNA: (ON TELEPHONE) Later.  
I'll ring you later...

157. 5 G  
MS LORNA  
She crawls to  
camera.

(LORNA GRABS DOWN  
THE RECEIVER, AND  
TILTS FORWARD ONTO  
THE BED. SHE STRUGGLES  
UP, TRYING TO CRAWL  
ALONG THE BED TOWARD  
THE DOOR. SHE IS  
GASPING PAINFULLY,  
ALMOST RETCHING IN  
HER EFFORTS TO  
BREATHE.

158. 3 G  
CU LORNA's face  
Pan her L.

SEQUENCE CONTINUES  
IN SLOW MOTION.

159. 5 G  
A/B

AS SHE CRAWLS ALONG  
THE BED, THE SHEETS  
AND BLANKETS SEEM  
TO BILLOW AROUND  
HER, LIKE A GREY  
ENVELOPING PRESENCE.

160. 3 G  
MCU LORNA  
Crane down and  
tilt up as she  
falls back.  
Hold sheets billowing  
over her.

ON SOUND: THE  
RASPING, CHOKING  
NOISE OF LORNA'S  
INTERMITTENT  
BREATHING.

FAUSE

CAMERA 5 to E  
CAMERA 1 to B  
CAMERA 3 to H.

OPEN SWINGER

CAMERA CLOSES ON  
LORNA. HER HEAD  
IS THROWN BACK.  
HER HANDS STRETCH  
OUT FINGERS SPLAYED,  
TRYING TO GRASP AT  
THE BEDCLOTHES.  
THE SHEETS DRIFT  
ACROSS IN FRONT  
OF HER.



161. 1 B  
H/A MS LORNA  
Tighten as sheets  
close on her to  
MCU.

Intercut with

162. 5 E  
L/A MCU LORNA  
Sheets closing  
in on her.

163. 1 B  
CU LORNA

164. 3 H  
L/A Hand grasping  
bedrail.

PAUSE -- RE-ARRANGE BEDCLOTHES.  
CLOSE SWINGER.

MIX IN EDITING

165. 5 E  
L/A WINDOW  
Tilt down to  
CU LORNA

166. 1 B  
H/A MLS LORNA

167. 5 E  
A/B

LORNA FALLS ONTO  
HER SIDE, CURLING  
UP FOETUS-LIKE AS  
SHE FIGHTS FOR  
BREATH.

THE SHEETS AND BLANKETS  
FALL ONTO HER LIMBS,  
AND LORNA KICKS OUT,  
AS IF TRYING TO FREE  
HERSELF. THE BED-  
CLOTHES SEEM TO ENFOLD  
HER, WRAPPING HER  
BODY IN A CLOSE EMBRACE.

CAMERA MOVES TO LORNA'S  
FACE. SUDDENLY, IT IS  
DIFFICULT TO DISTINGUISH  
BETWEEN PAIN AND  
PLEASURE; LORNA'S  
FACIAL REACTIONS BECOME  
DISTURBINGLY AMBIGUOUS  
AS THE SOUND OF HER  
PAINFUL BREATHING  
REACHES ITS CLIMAX  
WITH A WHIMPERING  
CRY.

LORNA STRETCHES FORTH  
HER RIGHT HAND, AND  
GRASPS THE BRASS  
FRAME OF THE BED, A  
GESTURE THAT RECALLS  
THE LOVE-MAKING IN  
SEQUENCE (8)

SLOW MOTION SEQUENCE  
ENDS.

HIGH SHOT: LORNA  
IS LYING VERY STILL;  
HER BREATHING IS  
RELAXED AND NORMAL.

CAMERA CRANES DOWN  
AS SHE SHIFTS SLOWLY  
ONTO HER SIDE,  
STRETCHING OUT HER  
ARMS AND LEGS. SHE  
SIGHS DEEPLY, WEARILY.

THE TELEPHONE RINGS.  
LORNA REACHES OUT  
AND LIFTS THE  
RECEIVER)

PHONE  
RINGS

LORNA: (ON TELEPHONE) Yes?

MRS. THIRKELL: (DISTORT) Darling,  
are you all right?

LORNA: (ON TELEPHONE) Yes, fine.

MRS. THIRKELL: (DISTORT) Ringing  
off like that; it gave me quite  
a shock.

LORNA: (ON TELEPHONE) A shock  
... ?

(SHE LEANS BACK ON  
THE PILLOW, STIRLING  
A YAWN)

MRS. THIRKELL: (DISTORT) Are you  
sure you're all right?

(On to page 42 )



MIX

168.

1 B  
H/A BCU LORNA

LORNA:(ON TELEPHONE) Yes, of course.

MRS THIRKELL:(DISTORT) What's all this about Geoff going off and leaving you?

LORNA:(ON TELEPHONE) He's gone down to Southsea for an audit. He didn't wake me up.

MRS THIRKELL:(DISTORT) I thought something dreadful had happened.

LORNA:(ON TELEPHONE) There's nothing to worry about, Mother.

MRS THIRKELL:(DISTORT) I really did.

LORNA:(ON TELEPHONE) What did you want?

MRS THIRKELL:(DISTORT) What?

LORNA:(ON TELEPHONE) Why did you ring up?

MRS THIRKELL:(DISTORT) We talked about meeting for coffee this morning.

LORNA:(ON TELEPHONE) Did we?

MRS THIRKELL:(DISTORT) I'm going to the dentist.

LORNA:(ON TELEPHONE) Oh yes.

MIX

169.

5 B  
CU LORNA

MRS THIRKELL:(DISTORT) It doesn't matter, though. I mean, if you're busy or something ....

LORNA:(ON TELEPHONE) I'm a bit tired, actually.

MRS THIRKELL:(DISTORT) Tired?

(on 5, shot 169)

- 10 -

LORNA: (ON TELEPHONE) Just a bit.

MRS THIRKELL: (DISTORT) Yes, well,  
don't bother.

LORNA: (ON TELEPHONE) I will  
if you like.

MRS THIRKELL: (DISTORT) No, you  
stay and have a rest. It'll do  
you good.

LORNA: (ON TELEPHONE) You're sure  
you don't mind ?

MRS THIRKELL: (DISTORT) Not at all.  
You stay in bed and have a good  
rest.

LORNA: (ON TELEPHONE) Take care of  
yourself.

MRS THIRKELL: (DISTORT) I will,  
and you. Goodbye, Lorna, dear.

LORNA: (ON TELEPHONE) Goodbye.

( LORNA REPLACES THE  
RECEIVER.

SHE LEANS BACK ON  
THE PILLOW, PULLS  
THE BED-CLOTHES  
AROUND HER SMALL  
FRAGILE BODY,  
AND CLOSES HER  
EYES. THERE IS A  
GENTLE SMILE UPON  
HER LIPS.

HIGH LONG SHOT).

Tighten to ECU

TELECINE 5

SoF

(Ext. Suburban Road, Evening).



(ON FILM)

- 51 -

GEOFFREY and KEITH are walking homewards from the station. They carry brief cases and evening newspapers.

KEITH: Anyway, there they were: having it off in the playroom in the middle of the afternoon. She'd sent the kids round to our place, that's the big laugh.

GEOFFREY: What chap from the Wine Club?

KEITH: You met him at their party; tall chap, dark hair. Very young.

GEOFFREY: Good lord.

KEITH: Talk about a bloody row. We could hear every word of it. Fantastic.

GEOFFREY: I wouldn't have thought Sue -

KEITH: Sue Webley's our friendly neighbourhood scrubber, didn't you know that? The professional man's fancy.

GEOFFREY: Well, well.

KEITH: Mind you, there's a lot of it about. Casual copulation. Especially in our strata.

GEOFFREY: You think so?

KEITH: No doubt about it. In fact, I sometimes wonder what one should expect from the middleclass marriage in this day and age.

GEOFFREY: (GRINNING) Come off it, Keith. Stop trying to be clever.

KEITH: I'm not, truly. I mean, what do you expect from Lorna, eh? Fidelity? Obedience? Devotion? Or just someone to look after the kids?

GEOFFREY: Haven't got any kids.

KEITH: That's cheating.

GEOFFREY: Cheating?

KEITH: Evading the question.

GEOFFREY: I don't know; haven't thought about it.

KEITH: Then you should, sport.

GEOFFREY (LAUGHING): Colonial twit.

KEITH: No, really. I mean it.

GEOFFREY glances across at KEITH, and is surprised by his companion's serious expression.



(ON FILM)

- 53 -

GEOFFREY: Mean what?

KEITH: I often wonder - you know -  
about Sarah and me. Wonder how  
long it'll last. Wonder what'll  
happen.

GEOFFREY: (ASTONISHED) You and  
Sarah...?

KEITH: Well, just wondering.

GEOFFREY: God, that's a bit....  
pessimistic.

KEITH: Maybe.

KEITH glances across  
at GEOFFREY; he  
grins.

KEITH: Yeh, maybe.

KEITH side-steps to  
avoid a speeding  
tricycle, driven by  
a mop-haired CHILD.

KEITH: Watch it Dominic!

GEOFFREY and KEITH  
walk away from CAMERA.  
Fading sunlight glints  
through the trees;  
Television sound drifts  
from open windows.

END TELECINE 5.

DURATION 1' 50"

---

BREAK / LORNA CHANGE

---

6D, B3

170. 6 D / 19.A. INT. LIVING ROOM. NIGHT

LS CORRIDOR.  
GEOFFREY into  
MIS.

Pan him R up  
towards bedroom.

WEARING DRESSING GOWN  
AND PYJAMAS, GEOFFREY

KITCHEN LIGHT CUE
-------------------------

COMES FROM THE KITCHEN  
HE SWITCHES OFF THE  
LIVING ROOM LIGHT,  
AND STARTS CLIMBING THE  
STAIRS.

PAUSE: REPO GEOFFREY. D/S FLATTAGE OUT  
SWINGER OUT.

5H 3K

19. B. INT. STAIRS AND LANDING. NIGHT

171. 5 H /  
L/A MS GEOFFREY  
thru door. Hold him  
to camera then crab  
R past bedrails f/g  
as he X's U/S to  
cupboard.

GEOFFREY CLIMBS THE STAIRS  
AND BANGS ON THE BATHROOM  
DOOR.

GEOFFREY: Come on, hurry up!

19. B INT. BEDROOM. NIGHT

172. 3 K /  
CU GEOFFREY  
at cupboard.

GEOFFREY ENTERS THE  
BEDROOM. THE CURTAINS  
HAVE BEEN DRAWN, AND THE  
BEDCOVER IS TURNED BACK.

173. 5 H /  
MCU LORNA

GEOFFREY PICKS UP A PAIR  
OF TROUSERS THAT HAVE BEEN  
SLUNG OVER A CHAIR, AND  
HANGS IT NEATLY IN THE  
WARDROBE.

174. 3 K /  
A/B GEOFFREY  
Pan him R to  
LORNA.

(5 next)



(on 3, shot 174)

- 55 -

CAMERA PANS WITH GEOFFREY'S  
GLANCE AS HE TURNS AWAY  
FROM THE WARDROBE.

LORNA IS STANDING FRAMED  
IN THE DOORWAY: SHE LOOKS  
PARTICULARLY BEAUTIFUL,  
AND HAS OBVIOUSLY TAKEN  
GREAT TROUBLE WITH HER  
APPEARANCE. SHE IS WEARING  
HER BEST, AND MOST ATTRACTIVE,  
NIGHTDRESS.

GEOFFREY: You look very nice.

175.

5 H

M 2-shot  
GEOFFREY/LORNA

Lorna comes to  
f/g MCU.

Crab L as she  
turns to bed and  
crane down to  
L/A. See GEOFFREY  
out of bathroom  
in b/g.

Continue crab R  
then hold on  
profile MCU LORNA

GEOFFREY into  
C 2-shot.

LORNA SMILES A SMALL  
SMILE. SHE SAYS NOTHING.

GEOFFREY: Very nice.

BATHROOM  
NOISES  
WATER & TEETH  
CLEANING ETC

GEOFFREY PECK-KISSES LORNA'S  
CHEEK AS HE WALKS PAST HER  
EN ROUTE TO THE BATHROOM.

LORNA WALKS SLOWLY TOWARDS  
THE DRESSING TABLE, AND GAZES  
AT HER REFLECTION. ANOTHER  
SMALL SMILE SOFTENS HER LIPS.  
SHE TURNS AWAY FROM THE  
DRESSING TABLE. HER RIGHT  
HAND BRUSHES AGAINST THE  
BRASS BED-FRAME; A TINY  
MOVEMENT THAT MIGHT BE  
EITHER A CARESS OR JUST  
A CASUAL, UNTHINKING GESTURE.

LIGHTS  
OUT

LORNA CLIMBS INTO BED, AND  
PULLS THE BEDCLOTHES HIGH  
AROUND HER NECK. SHE PRESSES  
HER HEAD INTO THE PILLOW,  
GAZING UP AT THE CEILING.

- 55 -

(48)

(on 5, shot 175)

- 56 -

After LORNA turns  
to CAMERA tighten  
on GEOFFREY to  
BCU.

GEOFFREY RETURNS FROM THE  
BATHROOM. HE TAKES OFF HIS  
DRESSING GOWN, SWITCHES OFF  
THE BEDSIDE LIGHT, AND  
CLIMBS INTO BED.

GEOFFREY LEANS TOWARDS LORNA,  
TOUCHING HER GENTLY, BUT  
EMPHATICALLY, ON THE SHOULDER.  
LORNA SAYS NOTHING. SHE  
TURNS AWAY FROM GEOFFREY,  
STRETCHING OUT HER RIGHT  
HAND TO GRASP THE BED-FRAME.

CAMERA CLOSES ON GEOFFREY.

FROM AN NEIGHBOURING HOUSE,  
THERE ARE SOUNDS OF  
DEPARTURE; LAUGHTER, A CAR  
STARTING, FAREWELLS.

O.O.V.

KEITH: / (DISTANTLY) Take care.  
Don't do anything I wouldn't do!

MORE LAUGHTER. BIG CLOSE  
SHOT OF GEOFFREY.

---

RECORDING BREAK - LORNA CHANGE

---

(48A)

- 56 -



3B, 5B, C1

27. 3 B / 20. INT. CHANGING ROOM. DAY  
C-shot PIERS' coat.  
Pan L with it to  
MCU PIERS.  
continue crab L to  
L/A M 2-shot  
GEOFF/PIERS (GEOFFREY AND PEIRS ARE  
CHANGING THEIR CLOTHES  
FOR A GAME OF SQUASH. )

PIERS: So what's the trouble?

GEOFFREY: That's the whole point;  
nobody knows. Lorna says she's all  
right, feels fine, etcetera, but  
obviously she's not.

28. 5 B / PIERS: Run down, or something. /  
H/A BCU GEOFFREY

GEOFFREY: No, more than that.  
It's as though something was  
draining all her strength. It's  
most peculiar. /

29. 3 B /  
A/B. Crane up  
to C 2-shot  
GEOFFREY/PIERS. PIERS: Send her off to the doctor.

GEOFFREY: I did.

PIERS: And?

GEOFFREY: He says there's nothing  
wrong with her.

PIERS: Well, then...

GEOFFREY: No, but there is, I'm  
sure of it.

30. 5 B / PIERS: If she says she's all right,  
CU GEOFFREY and the doctor says she's all right.... /

(on 5, scene 32)

- 7 -

GEOFFREY: - when I get home in the evening, she's exhausted; same weekends. By the time five or six o'clock comes round, she wants to go to bed. /

31. 3 B  
C 2-shot  
GEOFFREY/PIERS

(PIERS GLANCES SIDELONG  
AT GEOFFREY)

Crab L with  
PIERS holding  
GEOFFREY fg.

It's not funny, believe you me.

PIERS: Sorry.

GEOFFREY: It wouldn't be so bad if she admitted there's something wrong, but all this idiotic pretence -

32. 5 B  
CU GEOFFREY

PIERS: Perhaps it's not pretence. /

33. 3 B  
C 2-shot  
GEOFFREY/PIERS

GEOFFREY: It must be. /

(PIERS STARES AT GEOFFREY  
PUZZLED AND VAGUELY  
DISTURBED. GEOFFREY SIGHS).

GEOFFREY: I'm sorry to lumber you with all this.

PIERS: Feel free.

GEOFFREY: She's been like it for a month now...longer.

PIERS: How did it start?

GEOFFREY: Overnight - literally.



(on 3, shot 33)

- 8 -

34. 5 B  
CU GEOFFREY

PIERS: You mean she woke up one morning and felt...this feeling? /

35. 3 B  
C 2-shot  
GEOFFREY/PIERS

GEOFFREY: Sort of, yes. I had to go down to Southsea for an Audit. She was asleep when I left, and by the time I got back she said she was feeling very tired. She hadn't been out all day; she's hardly got up. /

PIERS: Perhaps it's....something to do with the blood.

GEOFFREY: The doctor says no.

PIERS: He could be wrong, I suppose.

36. 5 B  
C 2-shot  
GEOFFREY/PIERS

GEOFFREY: Yes, it's possible. /

Anything's possible.

---

RECORDING BREAK

---

SE, 2K

D/S FLATFAGE OUT  
SWINGER IN

176. 3 K / 21. INT. BEDROOM. DAY  
BCU LORNA

WIND  
MACHINE

(CLOSE SHOT OF LORNA:  
SHE IS STANDING AT  
THE WINDOW, LOOKING  
DOWN AT THE ESTATE.

177. 5 E /  
L/A MLS LORNA  
Frame bed f/g.

Hold LORNA to  
CU f/g.

SLOW PULL-BACK AS  
SHE TURNS AWAY FROM  
THE WINDOW, AND WALKS  
SLOWLY, DROWSILY  
TOWARDS THE CRUMPLED  
BED.

SHE CLIMBS ONTO THE  
BED, AND SINKS DOWN  
ONTO THE PILLOW.

SHE REACHES OUT, AND  
GENTLY GRASPS THE  
BRASS BEDSTEAD.

CAMERA CLOSES ON  
LORNA AS SHE CLOSES  
HER EYES, SINKING  
INTO A GENTLE SLEEP.

DISTANTLY, THE SOUND  
OF AN ICE-CREAM VAN'S  
'CARILLON')

ICE CREAM  
VAN  
CARILLON

TELECINE 6:

Int. Squash Court. Day.

GEOFFREY and PIERS  
are playing squash.

PIERS: Talking of beds, as we  
were ...

PIERS strikes the ball;  
GEOFFREY returns it;  
PIERS runs across the  
court, and returns the  
ball; GEOFFREY misses.

PIERS: Seven ... ?



(ON FILM)

- 58 -

GEOFFREY: Three; seven - three.

PIERS: Right. (HE PREPARES TO SERVE)  
We've been looking around for one  
like yours.

GEOFFREY: What, brass?

PIERS: Yes, Gertrud's rather keen  
on the idea of a brass bedstead.

PIERS serves;  
GEOFFREY hits  
the ball out.

GEOFFREY: Well done. Eight.

PIERS: The trouble is, they're  
so bloody expensive.

GEOFFREY: Could be worse.

PIERS: Well, they seemed pretty  
bloody expensive to me.

GEOFFREY: Ours was about thirty-  
five.

PIERS glances across  
in surprise.

PIERS: Good Lord, the ones we saw

PIERS grins, as he  
prepares to serve.

PIERS: There must be something  
wrong with yours.

ZOOM INTO reaction  
CLOSE SHOT of GEOFFREY.

PIERS serves, but  
GEOFFREY does not even  
attempt a stroke.

- 58 -

(53)

(ON FILM)

PIERS: (O.S.) Come on, old boy  
play up!

Ext. London Street and  
Antique shop. Day

GEOFFREY walks across the busy street, and approaches the Antique shop where he bought the brass bed.

The facade of the shop is unchanged; we recognise the name painted above the window 'B. HEPPLE - ANTIQUES'.

AS GEOFFREY draws closer he sees that the shop is empty, and has, moreover, clearly been so for some weeks. The door is bolted and padlocked.

GEOFFREY rattles the door angrily. He peers through the window.

P.O.V. shot something - someone - moves in the shadowy interior of the deserted shop.

Reaction shot of GEOFFREY.

Continuation of the P.O.V. shot reveals that the 'someone' is GEOFFREY; his reflection seen in a mirror that has been abandoned in the dusty, empty shop.

GEOFFREY remains motionless - obstinate, yet impotent - in the noisy London street.

End Telecine 6.

DURATION 2' 19"



4F, 5H, 3G

22. INT. BEDROOM. NIGHT.

178.

4 F  
CU LORNA

(LORNA IS LYING  
PROPPED UP AGAINST  
HER PILLOWS; SHE  
IS GLANCING AT  
A MAGAZINE.

GEOFFREY IS SITTING  
AT THE FOOT OF  
THE BED, REMOVING  
HIS SHOES)

GEOFFREY: What else have you done  
today?

179.

3 G  
C 2-shot  
GEOFFREY/LORNA

LORNA: Else ...?

GEOFFREY: Apart from having lunch  
with Sarah.

LORNA: Oh, nothing much. I went  
to the shops. Did some ironing.  
The usual.

(On to page 55)

Tilt up as  
GEOFFREY rises.

(GEOFFREY CHUCKS HIS  
SHOES ONTO THE FLOOR.  
HE STANDS UP, AND  
LOOSENS HIS TIE)

GEOFFREY: And how's Sarah?

LORNA: She's fine

GEOFFREY: Any news?

LORNA: Mmmm...?

GEOFFREY: From Sarah. Has  
anything happened? /

180. 4 F  
CU LORNA

LORNA: Luke's got measles.  
Nell's off her food. Part of  
the back guttering is blocked  
up. Do you call that 'news'? /

181. 3 G  
MCU GEOFFREY  
Pan him L

GEOFFREY: Well, I suppose so.

182. 5 H  
C-shot tie  
on bed end.

(GEOFFREY TAKES OFF HIS  
TIE, AND DRAPES IT  
OVER THE DRESSING TABLE  
MIRROR).

183. 4 F  
CU LORNA

184. 3 G  
A/B  
Pan GEOFFREY L  
and tilt down  
as he sits.

Do you think she likes living here?

LORNA: Yes, I think she does.  
I think it fulfills her every need.

(GEOFFREY TURNS, GOES  
TO THE BED, AND LOOKS DOWN  
AT LORNA).

185. 4 F  
H/A C 2-shot  
GEOFFREY/LORNA.

GEOFFREY: What about you? /

LORNA: Me?

(GEOFFREY SITS ON THE  
BED BESIDE LORNA).



(on 4, shot 185)

GEOFFREY: What about your needs?

(LORNA SAYS NOTHING  
SHE DOES NOT MOVE).

186. 3 G  
CU GEOFFREY

GEOFFREY: Look, if you're bored  
why don't you do something?

187. 4 F  
H/A C 2-shot  
GEOFFREY/LORNA

LORNA: Do something...? Do  
what?

188. 3 G  
CU GEOFFREY

GEOFFREY: Something interesting,  
I don't know.

189. 4 F  
H/A C 2-shot  
GEOFFREY/LORNA

LORNA: You mean pottery or  
handicrafts? Or dressmaking?  
Or colloquial Spanish?

GEOFFREY: Whatever you fancy,  
I suppose.

190. 3 G  
CU GEOFFREY

LORNA: There's a woman down the  
road who's learning Italian from  
gramophone records. Whenever you  
go past, you can hear her telling  
herself what time it is, what the  
weather's like, and how far it is  
from Florence to Naples. I think she  
does it to prevent herself from  
going mad.

191. 4 F  
H/A C 2-shot  
GEOFFREY/LORNA

192. 3 G  
CU GEOFFREY  
tilt up with  
him to MS

(GEOFFREY GAZES AT  
LORNA, SIGHS, AND  
STANDS UP).

193. 4 F  
MCU LORNA

(LOOKING UP AT HIM) Thank you for  
the kind thought. I'm quite  
happy as I am.

194. 3 G  
A/B  
Pan (GEOFFREY R then  
L to bedstead.

(GEOFFREY DOES NOT REPLY  
HE WALKS TO THE END OF THE  
BED, GRASPS PART OF THE  
ORNAMENTAL BRASSWORK ON  
THE BEDSTEAD AND BEGINS  
TO UNSCREW IT.

195. 3 G  
C-shot knob  
being unscrewed.

196. 4 F  
CU LORNA

(CUT TO, SHOT 196)

(LORNA RAISES HER EYES,  
WATCHING HIM).

LORNA: What are you doing?

GEOFFREY: Unscrewing part of the  
bed.

197. 3 G  
MCU GEOFFREY

Pan him across  
back of bedstead.

LORNA: I can see that. /

(GEOFFREY STOPS UNSCREWING  
THE BRASSWORK. HE TURNS  
TO LORNA).

GEOFFREY: I went to the shop  
today. The antique shop. He's  
gone. The old boy who sold us  
this bed. He's packed up and  
gone. The place is empty. /

198. 4 F  
BCU LORNA

(LORNA SAYS NOTHING.  
GEOFFREY WALKS ACROSS  
THE ROOM, HIS FINGERS  
RUNNING ALONG THE  
ORNAMENTAL FOOT OF THE BED).

We got it dirt cheap, do you  
know that?

199. 3 G  
CU GEOFFREY

LORNA: Clever us. /

200. 4 F  
BCU LORNA

GEOFFREY: Yes, well, I'm not  
so sure. /

LORNA: What d'you mean ?

GEOFFREY:  
There's a boom at the  
moment, you see, that's why they're  
so expensive. Can't last, though.  
Brass bedsteads won't stay trendy  
for ever. /

201. 3 G  
CU GEOFFREY

(HE TURNS TO FACE LORNA)

202. 4 F  
BCU LORNA

I think we should sell it. /

LORNA: Sell it?

GEOFFREY: Don't you?

203. 3 G  
CU GEOFFREY

LORNA: Why /

(4 next)



(on 3, shot 202)

GEOFFREY: Handsome profit. I'm a  
great believer in the profit motive.

(LORNA STARES UP AT  
HER HUSBAND)

204. 4 F  
BCU LORNA

LORNA: You don't mean it?

GEOFFREY: Why not?

205. 3 G  
CU GEOFFREY

LORNA: You can't...!

GEOFFREY: I think we should.

LORNA: You can't, Geoffrey...you  
mustn't.

206. 4 F  
BCU LORNA

GEOFFREY: Mustn't...?

207. 3 G  
CU GEOFFREY

LORNA: It's mine as well as yours!

208. 4 F  
BCU LORNA

GEOFFREY: Please Lorna.

209. 3 G  
CU GEOFFREY

LORNA: No!

210. 4 F  
BCU LORNA

GEOFFREY: For God's sake let's  
sell this bloody bed! Let's get  
rid of it!

211. 3 G  
MCU GEOFFREY  
Let him O.O.S. left.

(GEOFFREY STANDS FACING LORNA.  
SHE STARES AT HIM. A MOMENT  
OF SILENCE.

212. 4 F  
MCU LORNA

LORNA LAUGHS. GEOFFREY TURNS  
AND STRIDES OUT OF THE ROOM,  
SLAMMING THE DOOR AS HE GOES.  
LORNA REMAINS MOTIONLESS  
FOR A MOMENT THEN SHE SLIDES  
DOWN THE BED, PULLING THE  
SHEETS AND BLANKETS HIGH  
OVER HER SHOULDERS. SHE  
REACHES OUT, AND SWITCHES OFF  
THE BEDSIDE LAMP.

DOOR  
SLAM

213. 3 G  
BCU LORNA  
frame lamp f/g.

LIGHT OFF

RECORDING FLAX

6A, 3C, 4B  
B1, A1

DISTANT  
TRAFFIC  
NOISE  
THROUGHOUT.

37. 6 A / 23. INT. RESTAURANT. DAY.

On Black dress  
of WAITRESS.  
She clears frame  
right to reveal  
C 2-shot  
LORNA/MRS THIRKELL.

(LORNA AND MRS.  
THIRKELL ARE  
SITTING AT THE  
CORNER TABLE;  
IT IS TEA-TIME)

MRS. THIRKELL: You would tell me,  
wouldn't you?

LORNA: There's nothing wrong, Mother.

MRS. THIRKELL: Nothing?

LORNA: Nothing at all.

MRS. THIRKELL: I might be able to  
help, you never know.

LORNA: There's nothing wrong.

MRS. THIRKELL: I am your Mother after  
all. /

38. 4 B  
MCU LORNA

39. 6 A /  
A/B LORNA: Yes, Mother, I know. /

(BRIEF PAUSE.  
MRS. THIRKELL  
GAZES DOWN INTO  
HER TEA-CUP, AND  
SIGNS)



MRS. THIRKELL: Poor Geoffrey's very worried.

LORNA: What about?

MRS. THIRKELL: He says you're alwa so tired.

LORNA: Not always.

MRS THIRKELL: He thinks you should see the doctor.

LORNA: I went last month, I can't go again.

40. 4 B MRS. THIRKELL: Geoffrey thinks you should. /  
CU LORNA

41. 6 A LORNA: Geoffrey's wrong. /  
CU MRS THIRKELL

42. 4 B MRS THIRKELL: I said to him the other day, "Lorna was always full of beans as a child," I said, and you were, weren't you? Running about all over the place, playing games, never still for a moment. You used to tire me out, you really did. /  
CU LORNA

LORNA: That was a long time ago.

MRS. THIRKELL: Not very long.

LORNA: Anyway, things were different then.

MRS. THIRKELL: What things?

43. 6 A LORNA: I was different. /  
CU MRS THIRKELL

MRS. THIRKELL: Oh what nonsense! You haven't changed a scrap!

LORNA: Things have changed around me, though.

44. 4 B  
CU LORNA

MRS. THIRKELL: Changed for better, you're a very lucky

45. 6 A  
CU MRS THIRKELL

LORNA: I used to have such plans, such ... ambitions. /

46. 4 B  
CU LORNA

MRS. THIRKELL: As far as I can see you've got everything you could possibly want. /

47. 6 A  
CU MRS THIRKELL

LORNA: I don't mean that ... /

MRS. THIRKELL: And when you think of what some people go through; the way they have to live, what they have to put up with.

LORNA: I'm not grumbling, Mother.

48. 4 B  
CU LORNA

MRS. THIRKELL: I should hope not indeed. /

49. 6 A  
CU MRS THIRKELL

LORNA: It's just that ... there were so many possibilities, don't you see? / I used to imagine all the things that might happen to me. I had a choice.

50. 4 B  
CU LORNA

MRS. THIRKELL: (CONFUSED) A choice of what? /

51. 6 A  
CU MRS THIRKELL

LORNA: Anything, it didn't matter. Having a choice, that was the important thing. The fact that I could choose, didn't know, wasn't certain. /

52. 4 B  
CU LORNA  
Lorna leans back  
widens to C 2-shot.

MRS. THIRKELL: I really don't know what you're talking about, Lorna. /



LORNA: It's different now.  
I do know. There is no choice  
I've given it away.

(MRS. THIRKELL  
LOOKS ACROSS  
AT LORNA) /

53. 6 A  
CU MRS THIRKELL

MRS. THIRKELL: I think you're  
behaving rather foolishly,  
rather selfishly. /

54. 4 B  
CU LORNA

LORNA: I'm just trying to  
explain ... /

55. 6 A  
CU MRS THIRKELL

MRS. THIRKELL: Geoffrey's been  
very patient; you really must  
stop all this silly nonsense. /

56. 4 B  
CU LORNA

LORNA: It's not silly, it's ... /

57. 6 A  
CU MRS THIRKELL

(LORNA SEES FROM  
HER MOTHER'S  
EXPRESSION THAT  
IT IS USELESS  
TRYING TO EXPLAIN.  
SHE SIGHS, LEANS  
BACK IN HER CHAIR,  
AND SMILES WEARILY) /

58. 4 B  
MCU LORNA

Never mind. You're right. I  
suppose. I must forget.

59. 3 C  
H/A C-shot  
Lorna's hand  
on Mrs THIRKELL's.

(MRS. THIRKELL  
SMILES WITH  
MATERNAL SAT-  
ISFACTION) /

60. 6 A  
CU MRS THIRKELL

MRS. THIRKELL: Good girl.

Beethoven

Continued

Ext. Orchard Drive. Day.

HIGH ANGLE LONG SHOT -  
from JORMA'S bedroom  
window.

Children are running  
and playing; an image  
of freedom.

END TELECLIP 7:

(On to page 64)



1C, C3

Beethoven

214.

1 C

H/A L.S. LORNA  
bed posts f/g.

4. INT. BEDROOM. DAY.

(LONG SHOT.  
LORNA IS STANDING  
BY THE WINDOW  
(WITH HER BACK  
TO CAMERA), LOOKING  
DOWN AT THE  
CHILDREN. THE  
UNMADE BED IS  
IN THE FOREGROUND  
OF THE SHOT.  
AN IMAGE OF  
CONFINEMENT)

PAUSE -- REPO LORNA TO DINING ROOM.

5Y, D1

215.

5 Y

MCU MRS BARNES  
Pan with her to  
C 2-shot  
MRS BARNES/LORNA  
lose MRS BARNES,  
stay on LORNA and  
tighten to MCU.

MRS BARNES into  
C 2-shot

25. INT. LIVING ROOM. DAY.

(MRS. BARNES  
IS HELPING LORNA  
PREPARE FOR A  
DINNER PARTY;  
THE SCRUBBED-PINE  
TABLE IS BEING  
SET FOR SIX  
PEOPLE)

Let LORNA O.O.S.  
right.  
Stay on Mrs BARNES.

MRS. BARNES: Anyway, they got him  
downstairs and sent for the doctor,  
not that there was any point, really,  
not at that stage. Mind you,  
he'd been ill for months - years -  
what with one thing and another.  
It was a happy release in many  
ways, a blessing in disguise.  
What sort of glasses do you want?

LORNA: Wine glasses. I'll get  
them.

MRS. BARNES: Anyway, we went  
through his room afterwards, sorting  
out his things, you know; just a few  
sticks of furniture, some old clothes,  
you've never seen anything like it.

(cont...)

Continue pan  
with Mrs. BARNES  
past LORNA to  
end on  
single of  
MRS BARNES.

MRS. BARNES: (cont) Talk about  
the bare essentials. Poor old  
chap. We found this tobacco  
tin; he must've had it for years.  
A snapshot of his wife and three  
medals. He kept them in the tin,  
you see. He was almost eighty-  
five, and that's all he'd got to  
show for it. Doesn't seem much,  
does it? Makes you wonder. What  
about plates?

---

RECORDING BREAK

---

3D, 1D, 2B, 6F, B3, A2

216. 2 B /  
CU LORNA  
Pan L to  
C 2-shot  
KEITH/GEOFFREY.

26. INT. LIVING ROOM, NIGHT.

(CLOSE SHOT OF  
LORNA, WHICH  
INITIALLY LOOKS  
LIKE A REACTION  
SHOT TO THE PREVIOUS  
SPEECH.

PULL BACK REVEALS  
THAT LORNA IS SITTING  
ON THE SOFA BESIDE  
FIERS AND SARAH.

GERTRUD IS SITTING  
IN AN ARMCHAIR, KEITH  
AND GEOFFREY ARE  
SQUATTING ON THE  
FLOOR.

KEITH AND SARAH ARE  
WRITING THE LETTERS  
OF THE ALPHABET ON  
INDIVIDUAL SCRAPS  
OF PAPER, AND  
ARRANGING THEM IN  
A LARGE CIRCLE ON  
THE COFFEE TABLE.  
A TUMBLER HAS BEEN  
UP-ENDED IN THE  
CENTRE OF THE TABLE)

(1 next)

GEOFFREY: You don't believe it,  
do you?



(on 2, shot 216)

KEITH: No, of course not.

SARAH: The Webleys do; they take it very seriously.

217. 1 D  
H/A GROUP SHOT

PIERS: They can't! /

GERTRUD: What is the purpose of this glass, please?

GEOFFREY: It's supposed to move.

SARAH: We put our fingers on it, and it moves.

GERTRUD: (PUZZLED): Moves...?

PIERS (HISSES) Don't...

PIERS: Because some joker's pushing it.

KEITH: I reckon it's telepathy.

PIERS: It doesn't take much to push a glass across a table, after all.

GEOFFREY: Why telepathy?

218. 3 L  
H/A C 2-shot  
GEOFFREY/LORNA

SARAH: The Webleys are always talking about 'making contact'.

PIERS: What rubbish!

(GEOFFREY GLANCES  
ACROSS AT LORNA;  
SHE IS LOOKING  
DOWN AT THE TABLE,  
SILENT AND  
WITHDRAWN)

219. 2 B  
C 3-shot  
KEITH/GEOFFREY/  
GERTRUD  
(1 next)

GERTRUD: Contact...? /

(on 2, shot 219)

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KEITH: That's what they call it.

GEOFFREY: (WORRIED ABOUT LORNA):  
Perhaps it's not a very good  
idea...

GERTRUD: You mean physical contact?

SARA: Contact with someone who's  
dead.

KEITH: 'Passed over' is the term  
employed. /

220. 1 D  
C 3-shot  
KEITH/PIERS/SARAH

PIERS: What rubbish!

KEITH: In your opinion.

PIERS: They can't really believe  
it, surely? /

221. 3 L  
H/A C 2-shot  
GEOFFREY/LORNA

GEOFFREY: Some people'd believe  
anything. /

222. 1 D  
C 3-shot  
KEITH/PIERS/SARAH

KEITH: Who are you talking about?

PIERS: These friends of yours.

SARAH: Oh, yes. They make notes.

PIERS: Pathetic.

SARAH: They were frightfully  
excited last month. Ferdinand  
de Lesseps 'made contact'. /

223. 2 B  
CU GEOFFREY

GEOFFREY: Did he

224. 3 L  
CU GERTRUD

SARAH: He wanted them to re-open  
the canal. /

(2 next)

- 69 -

(67)



(on 3, shot 224)

- 70 -

225. 2 B GERTRUD: What canal?  
C 3-shot  
KEITH/GEOFFREY/GERTURD  
226. 6 F KEITH: Suez. Mr. de Lesseps  
CU GEOFFREY built it

PIERS: So why contact these  
friends of yours?

227. 3 L KEITH: That was never made  
C 2-shot quite clear.  
GEOFFREY/LORNA

(GEOFFREY AGAIN  
GLANCES ACROSS  
AT LORNA)

228. 6 F PIERS: Sounds bloody daft to  
CU GEOFFREY me.

GEOFFREY: Let's scrub round it,  
shall we?

KEITH: I've almost finished!

229. 2 B GEOFFREY: It's just a waste of  
CU LORNA time.  
O.O.V.

PIERS: I'm fascinated.

230. 3 L KEITH: O.O.V.  
C 3-shot There you are.  
KEITH/PIERS/SARAH

PIERS: Aren't you, my darling?

GERTRUD: I don't think I  
properly understand...

KEITH: Never mind, it'll all  
become crystal clear.

SARAH: We met an old lady at  
the Health Farm who said she'd  
made contact with Shakespeare.

(1 next)

- 70 -

(68)

(on 3, shot 230)

KEITH: That's right.

PIERS: What made him choose her,  
I wonder?

KEITH leans in.

SARAH: She was quite good at  
crosswords.

231. 1 D  
H/A GROUP shot.

KEITH: There!

(KEITH HAS ARRANGED  
THE LETTERS IN A  
CIRCLE)

PIERS: Very pretty. Now what?

232. 2 B  
L/A GROUP shot.

SARAH: We all kneel round the  
table.

PIERS: That sounds vaguely  
suggestive to me.

KEITH: An orgy.

PIERS: Yes, have you ever been  
to one?

KEITH: I've never been asked.

233. 3 L  
C 2-shot  
GEOFFREY/LORNA.

PIERS: No, neither have I.

(EVERYONE KNEELS  
DOWN, ARRANGING  
THEMSELVES AROUND  
THE COFFEE TABLE.  
GEOFFREY TOUCHES  
LORNA ON THE ARM)

234. 2 B  
L/A GROUP SHOT

GEOFFREY: Are you all right,  
Lorna?

(1 next)

LORNA: (WITH A SMALL SMILE): Fine.



(on 2, shot 234)

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KEITH: Right then, fingers on the glass.

PIERS: Does it matter which one?

KEITH: Does it?

SARAH: I don't think so.

KEITH: Let's say right forefinger, shall we?

235. 1 D PIERS: Right forefingers forward. /  
H/A GROUP shot.

(ARMS ARE OUTSTRETCHED  
AS EVERYONE REACHES  
OUT TOWARDS THE  
TUMBLER) /

236. 3 L  
CU GERTRUD

GERTRUD: What happens now?

PIERS: We await developments,  
Isn't that so?

237. 2 B SARAH: Sort of, yahp. /  
L/A GROUP shot.

(BRIEF SILENCE)

KEITH: I think it's telepathy.

238. 6 F PIERS: I think it's rubbish. /  
CU GEOFFREY

239. 3 L  
CU LORNA

240. 1 D  
CU PIERS

(to next)

- 72 -

(70)

(on L, shot 140)

- 73 -

ENTER MOMENT  
SILENCE. PIERS  
STARTS WITH  
(LAUGHTER)

241. 1 F  
CU GEOFFREY

GEOFFREY: What's up?

242. 2 B  
L/A GROUP shot  
fav. LORNA/PIERS/  
SARAH/GERTRUDE

PIERS: We must look pretty bloody  
stupid, kneeling around like this./

SARAH: I think it's rather interesting

Pan L to KEITH  
L of frame.

GERTRUDE: I don't quite understand ...

KEITH: Something'll happen soon.

PIERS: I doubt it.

KEITH: Usually does.

243. CU LORNA

PIERS: That's because some joker  
pushes the glass! /

244. 5 F  
CU GEOFFREY

(PAUSE. SILENCE.  
GEOFFREY LOOKS  
ACROSS AT LORNA.  
HER HEAD IS  
DROOPING FORWARD  
SLIGHTLY; HER  
EYES ARE BEGINNING  
TO CLOSE)

245. 2 B  
L/A C 2-shot  
GEOFFREY/KEITH

GEOFFREY: It's a waste of time ... /

KEITH: Hang on, give it a chance.

GEOFFREY: (RISING TO HIS FEET) Who'd  
like another drink?

KEITH: Sit down.

(1 next)

GEOFFREY: Nothing's going to happen.

- 73 -

(71)



KEITH: Wait a bit, give 'em a chance.

(RELUCTANTLY, GEOFFREY  
SITS DOWN. PAUSE) /

246. 1 D  
C 2-shot  
KEITH/SARAH

PIERS: Do you think it'll catch on as  
the latest craze for the new elite? /

247. 6 F  
CU KEITH

KEITH: Define the new elite. /

248. 1 D  
C 2-shot  
KEITH/SARAH

PIERS: Us, old boy.

SARAH: P.I.U.

PIERS: Alert, informed, committed.

SARAH: I'm not very committed.

PIERS: Oh, I'm sure you are. Deep  
down you must be. /

249. 6 F  
CU KEITH

KEITH: Committed to what, though? /

250. 1 D  
C 2-shot  
KEITH/SARAH

PIERS: The list is long and varied;  
you may take your pick. /

251. 3 L  
CU SARAH

LORNA: It moved! /

252. 2 B  
GROUP SHOT

(ALL EYES ARE  
FOCUSSED ON THE  
TUMELER)

SARAH: Yes ... yes, I think it did.

GEOFFREY: It was me, sorry.

KEITH: For heaven's sake ...!

253. 1 D GEOFFREY: I've got a bit of cramp.  
(HE FLEXES HIS ARM) /

H/A C-shot  
Glass with hands / SARAH: That wasn't you.

254. 3 L  
C 3-shot  
KEITH/PIERS/SARAH (THE TUMBLER HAS  
MOVED AGAIN; THIS  
TIME, VISIBLY)

PIERS: Who's pushing?

255. 1 D KEITH: Nobody, don't be daft! /  
C-shot  
circling tumbler

256. 2 B (THE TUMBLER BEGINS  
TO CIRCLE THE  
TABLE AT CONSIDER-  
C 2-shot ABLE SPEED,  
KEITH/GEOFFREY SWIRLING ROUND  
Pan F to include AND ROUND AND  
LORNA/PIERS/SARAH ROUND.

257. 3 L  
CU GERTRUD ABRUPTLY, THE  
MOTION STOPS.

258. 1 D EVERYONE SITS  
H/A glass stopping VERY STILL,  
SILENT AND  
AMAZED) /

259. 6 F  
CU KEITH

260. 2 B KEITH: Well. How about that, then? /  
CU GEOFFREY

261. 3 L GEOFFREY: I don't like it. /  
CU PIERS

PIERS: Come along, Geoff, it's quite  
harmless. /

262. 2 B  
CU GEOFFREY

GEOFFREY: I'm not so sure.

SARAH: Of course it is.

263. 3 L (GEOFFREY LOOKS  
ACROSS AT LORNA) /  
H/A C 2-shot  
GEOFFREY/LORNA

GEOFFREY: Do you think it's harmless?



264. 2 B LORNA: Of course. /  
I/A C-shot  
PIERS/SARAH/  
GERTRUD.  
PIERS: All right, what next?  
KEITH: Someone should ask a  
question.
265. 6 F PIERS: Off you go then. /  
CU KEITH  
KEITH: What shall I ask?  
SARAH: Ask if anyone's there.
266. 1 D KEITH: Right, Is anyone there? /  
H/A Tumbler  
(THE TUMBLER BEGINS  
TO MOVE AGAIN,  
CIRCLING ROUND  
AND ROUND AT  
INCREASING  
SPEED. IT STOPS  
BESIDE THE  
LETTER 'C'. /
267. 2 B PIERS: Presumably that means "yes".  
C-shot GEOFFREY/  
LORNA/PIERS/SARAH
268. 1 D SARAH: Must do. /  
H/A Tumbler  
(THE TUMBLER MOVES  
TO THE CENTRE  
OF THE TABLE, AND  
THEN GOES BACK  
TO THE LETTER  
'C') /
269. 6 F CU KEITH
270. 3 L KEITH: What was that in aid of? /  
CU PIERS
271. 1 D PIERS: No idea. /  
H/A Tumbler  
(AGAIN THE TUMBLER  
MOVES TO THE  
CENTRE OF THE  
TABLE, RETURNING  
EMPHATICALLY  
TO THE LETTER  
'C') /
272. 3 L CU GERTRUD
273. 1 D GERTRUD: Perhaps it is spelling. /  
H/A Tumbler
274. 2 B GROUP SHOT /

(on 2, shot 274)

(THE TUMBLER STOPS)  
THE TABLE EXCITEDLY)

PIERS: Clever girl. Got any paper,  
Geoff?

275. 1 D KEITH: It's all right, I've got some.  
H/A Tumbler

276. 2 B  
GROUP SHOT

KEITH: O.K., then.

PIERS: (TO THE TUMBLER) Ready when  
you are, chum.

277. 1 D SARAH: Isn't this super!  
H/A Tumbler  
Hold tumbler to  
letter 'C'

(THE TUMBLER (WITH  
FINGERTIPS STILL  
TOUCHING ITS  
SURFACE) BEGINS  
TO MOVE FROM LETTER  
TO LETTER: SLOWLY,  
AT FIRST, BUT  
RAPIDLY BECOMING  
CONFIDENT AND  
PRECISE IN  
ITS MOVEMENTS)

278. 2 B  
GROUP SHOT

ITS PROGRESS IS  
REFLECTED BY  
THE 'RUNNING  
COMMENTARY'  
PROVIDED BY  
LORNA'S GUESTS)

ALL 'C'

279. 6 F  
CU KEITH

280. 2 B KEITH: Yes, I've got that.  
GROUP SHOT

PIERS: It can't be double 'C'.

281. 1 D SARAH: Just 'C'.  
H/A TUMBLER

282. 3 L  
ECU GETTRUD

(2 next)

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(75)



CERTRUD: 'C, O, M'. /

283. 2 B  
GROUP SHOT

PIERS: Perhaps it's a limited company.

KEITH: Shut up. /

284. 1 D  
H/A tumbler

ALL: 'M'

285. 2 B  
GROUP SHOT

SARAH: 'C, O, M' ...

CERTRUD: 'C, O, M, E' ...

SARAH: Come!

PIERS: Into the garden, Maud. /

286. 1 D  
H/A tumbler

ALL: 'T'.

287. 2 B  
GROUP SHOT

KEITH: Comet.

288. 6 F  
CU KEITH

PIERS: Comet?

KEITH: 'C, O, M, E, T'. /

289. 1 D  
H/A TUMBLER

SARAH: It hasn't finished. /

290. 2 B  
GROUP SHOT

ALL: 'O'. /

291. 3 L  
CU SARAH

SARAH: Cometo. /

292. 6 F  
CU KEITH

KEITH: Come to!

SARAH: Yes, of course. /

293. 2 B  
CU GEOFFREY

(CLOSE SHOT OF  
GEOFFREY; HE  
GLANCES ANXIOUSLY  
AT LORNA)

294. 1 D  
H/A tumbler

295. 6 F  
CU KEITH

KEITH: Come to ... /

ALL: 'B' /

296. 1 D  
H/A Tumbler

297. 2 B  
BCU GEOFFREY

298. 1 D  
H/A tumbler

299. 2 B ALL: 'E' ....  
Close 2-s  
KEITH/GEOFFREY (GEOFFREY SCRAMBLES TO  
Widen as GEOFFREY HIS FEET)  
in to b/c.

GEOFFREY: Stop this! Stop it!

PIERS: For God's sake....!

300. 1 D SARAH: Don't.  
H/A Glass on 'D'

301.	3	L	Close shot PIERS/SARAH/GERTRUD	(GEOFFREY SWEEPS THE SCRAPS OF PAPER OFF THE TABLE, THEY FLUTTER AROUND THE GUESTS AND DRIFT TO THE FLOOR. EVERYONE STARES UP AT GEOFFREY, THERE IS AN EMBARRASSED SILENCE).
302.	2	B	A/B. Tilt up as KEITH rises to GEOFFREY b/g.	

(KEITH RISES TO HIS FEET  
AND GRASPS GEOFFREY  
BY THE ARM).

303.	1. D C-shot SARAH/GERTRUD	KEITH: Sorry, old chap/ didn't realise you.. felt strongly about it. Sorry	GERTRUDE What did it say?
------	---------------------------------	---	---------------------------------

SARAH:  
Come to bed.

304.     2   B  
          A/B

KEITH: Sorry old chap. Didn't  
          realise you..            disapproved  
          You should've said.

305.    1 D                      GEOFFREY: I did, I tried to.  
         C 3-shot  
         PIRS/SARAH/GERTRUDE



(on 1, shot 305)

(ANOTHER FEEL OF  
UNEASY SILENCE.  
PIERS STANDS UP,  
RUBBING HIS HANDS  
TOGETHER).

PIERS: Yes, well. Time we were  
making tracks, I think,

GERTRUD: Is it late?

Pan PIERS L to  
LORNA, crane R  
to see GEOFFREY  
in b/g.

PIERS: Gone eleven. (SMILING DOWN  
AT LORNA) Smashing meal, Lorna.  
First class.

LORNA: Thank you.

PIERS: (TO KEITH). We have to get  
home early these days. We've got a  
new au pair, and she's scared of the  
dark. (SHAKING HANDS WITH KEITH).  
See you soon I hope.

306. 3 L KEITH: Yes, indeed. /  
MCU PIERS  
Other guests f/g. PIERS: (TO SARAH) Goodbye.  
Pan R to LORNA.

SARAH: Goodbye. Piers.

307. 1 D GEOFFREY: I'll get your coats. /  
Close 2-shot  
KEITH/SARAH

(GENERAL AD-LIBS GOOD NIGHT).

KEITH: Well Goodnight Lorna, thankyou.

308. 3 L SARAH: Super /  
MCU LORNA.  
Tighten to BCU  
Let her O.O.S.

---

RECORDING BREAK

---

D/S FLATTAGE OUT  
SWINGER OUT

4F, 5E, 3H, C3

309. 3 H / 27. INT. BEDROOM. NIGHT

MLS DOOR.  
LORNA into MLS  
crab R with her to  
MCU at table.

(THE EMPTY ROOM WITH  
THE BED. LIT ONLY  
BY LIGHT FROM LANDING  
OUTSIDE.

LIGHT Q

Crab L with her  
to MLS

GEOFFREY into 2-shot.

WE HEAR THE FINAL  
GOODNIGHTS FROM THE  
GUESTS FOLLOWED BY A  
CAR DRIVING OFF AND  
FOOTSTEPS.

LORNA COMES IN AND  
SWITCHES ON THE LIGHT.  
SHE CROSSES TO THE  
WINDOW AND DRAWS THE  
CURTAINS. TURNS AND  
GOES TO THE BED.  
GEOFFREY APPEARS AT THE  
DOOR. FOR A MOMENT, THEY  
STAND FACING EACH OTHER).

LORNA TURNS AWAY FROM HIM  
MOVING TOWARDS THE DRESSING  
TABLE.

GEOFFREY STRIDES FORWARD  
GRABBING HOLD OF THE  
BEDSTEAD.)

GEOFFREY TRIES TO WRENCH  
THE BRASS RODS FROM THE  
BEDSTEAD FRAME; LORNA  
SIZES HIS ARM.

LORNA MANAGES TO DRAG  
GEOFFREY AWAY FROM THE  
BED; HE SWINGS ROUND,  
AND GRASPS HER BY THE  
SHOULDERS.



(on 3, shot 309)

(GEOFFREY REACHES OUT  
AND GRABS PART OF THE  
BRASS FRAMEWORK)

Hold 2-shot as  
GEOFFREY crosses  
to R of bedstead.

(LORNA GRASPS GEOFFREY'S  
JACKET IN A DESPERATE  
EFFORT TO PULL HIM  
AWAY FROM THIS BED)

310. 5 E /  
Close shot GEOFFREY  
LORNA into 2-shot  
Tilt them onto bed.  
Hold 2-s as GEOFFREY  
swings LORNA.

(PART OF THE BRASSWORK  
COMES AWAY IN GEOFFREY'S  
HANDS. LORNA CRIES OUT,  
ALMOST IN PAIN. SHE  
AND GEOFFREY LOSE THEIR  
BALANCE, AND FALL BACK  
ONTO THE BED.

SEQUENCE CONTINUES IN  
SLOW MOTION.

311. 4 F /  
CU LORNA

LORNA SEIZES GEOFFREY  
TRYING TO WREST THE  
BRASSWORK FROM HIS HANDS.

CLOSE  
SWINGER

312. 5 E /  
C 2-shot  
GEOFFREY/LORNA  
Pan them to  
bed head.

ON SOUND: AN INCREASINGLY  
SHARP METALLIC WHINE, AS  
IF EMANATING FROM THE BED  
ITSELF.

313. 4 F /  
L/A C 2-shot  
GEOFFREY/LORNA  
Lorna raises knob

AS LORNA AND GEOFFREY  
STRUGGLE, THE SHEETS AND  
BLANKETS BILLOW AROUND  
THEM, RECALLING THE SLOW  
MOTION SECTION OF SEQUENCE (24).

314. 5 E /  
C 2-shot A/B  
GEOFFREY pulls away  
knob; LORNA rise, then  
loses balance back to  
Camera. LORNA falls back  
past lens. Stay on  
GEOFFREY. Pull back and  
tilt down as he picks  
up LORNA to M 2-shot.

CAMERA CLOSES ON LORNA;  
HER EYES WIDEN IN ALARM  
AS SHE REALISES THAT SHE  
IS FALLING. SHE FALLS  
BACK OUT OF FRAME.

SLOW MOTION SEQUENCE ENDS.

(on 5, shot 314)

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LORNA FALLS BACKWARDS  
OFF THE BED, HITTING  
HER HEAD AGAINST THE  
DRESSING TABLE.

GEOFFREY HURRIES TO HER)

GEOFFREY: I'm sorry ... darling, I'm  
sorry.

Tighten to  
C 2-shot.

(GEOFFREY HELPS LORNA  
ONTO HER FEET,  
EMBRACING HER TENDERLY)

I didn't ... I didn't mean to hurt  
you.

(LORNA RAISES HER HEAD,  
GAZING UP AT GEOFFREY)

(LORNA NODS HER HEAD;  
SHE MANAGES A SMALL  
SMILE)

I didn't mean to hurt you. I'd  
never do that.

(LORNA SAYS NOTHING;  
AGAIN, A SMALL SAD  
SMILE.

LORNA WALKS AWAY FROM  
GEOFFREY, PAUSING AT  
THE FOOT OF THE BED)

LORNA: Leave it until tomorrow.

GEOFFREY: What?

(LORNA TURNS HER HEAD,  
LOOKING BACK AT GEOFFREY)

LORNA: The bed.

Get rid of it tomorrow.

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(82 )



D/S FLATTAGE IN  
SWINGER OUT

3G, C3

315. 3 G / 28. INT. BEDROOM. DAY  
H/A M 2-shot  
GEOFFREY/LORNA.

(CLOSE SHOT OF THE ALARM  
CLOCK AS IT BEGINS TO  
RING).

Grab L holding  
GEOFFREY in MCU.

GEOFFREY STRETCHES OUT  
HIS RIGHT HAND, FLOCKS  
OFF THE BELL, AND STARES  
AT THE CLOCK. THE TIME  
IS 7:30.

PULL BACK AS GEOFFREY LEANS  
BACK ON HIS PILLOW,  
STRETCHES AND YAWNS.  
MORNING SUNLIGHT GLOWS  
THROUGH THE CURTAINS.

LORNA IS LYING CURLED  
UP, WITH HER BACK TO  
GEOFFREY.

HE SMILES AND LEANS  
TOWARDS HIS WIFE.

GEOFFREY: You stay there. I'll  
get the breakfast this morning.

(HE BENDS FORWARD AND  
LIGHTLY KISSES HER HAIR.

GEOFFREY CLIMBS OUT OF  
BED, PUTS ON HIS DRESSING  
GOWN AND SLIPPERS, AND GOES  
FROM THE BEDROOM TO THE  
BATHROOM).

POP MUSIC



(on 3, shot 315)

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Pan him L to  
bathroom, continue  
pan L 180°  
then crab left  
past bed, crane down  
to find LORNA'S body  
f/g.

continue crab past  
bedhead, then tilt  
down to BCU LORNA'S  
face. Hold frame.

CAMERA PANS WITH HIM,  
BUT REMAINS IN THE BEDROOM.

GEOFFREY SWITCHES ON THE  
TRANSISTOR RADIO, AND  
BEGINS TO HUM ONE OF THE  
NUMBERS ON THE TONY  
BLACKBURN SHOW.

GEOFFREY STARTS TO CLEAN  
HIS TEETH.

VERY SLOWLY, THE CAMERA  
BEGINS TO MOVE; FIRST, IT  
PANS AWAY FROM GEOFFREY,  
CLOSING GRADUALLY ON THE  
BED. THE BRASS FRAME  
THROWS DEEP, DISTORTED  
SHADOWS ONTO THE WALL.

THE CAMERA MOVES AROUND  
THE BED TOWARDS LORNA.  
HER OUTSTRETCHED ARMS ARE  
THREADED THROUGH THE BED-  
FRAME, AS IF IN AN EMBRACE.  
HER FACE IS STILL HIDDEN,

AS THE CAMERA CLOSES ON  
LORNA, HER FACE IS SUDDENLY,  
APPALLINGLY, REVEALED:  
HER EYES ARE STARING OPEN  
LIFELESSLY. SHE IS DEAD.

THIS CLOSE-UP IMAGE IS  
FROZEN. THE TONY BLACKBURN  
SHOW MUSIC CONTINUES.

THE CLOSING CREDITS ARE  
SUPERIMPOSED)

SUPOSE CAM

End  
Credits: (over)

MIX TO  
BEETHOVEN

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CLOSING CREDITS

1. BEDTIME  
by  
HUGH WHITEMORE
2. Lorna  
SARAH BADEL
3. Geoffrey Hamilton  
NEIL STACY
4. Mrs. Thirkell  
JOAN HEATH
5. Piers Wickett  
TERRENCE HARDIMAN  
  
Gertrud Wickett  
YUTTE STENSGAARD
6. Sarah Hopkirk  
JACQUELINE PEARCE  
  
Keith Hopkirk  
JAMES SMILLIE
7. Mrs. Barnes  
LALA LLOYD  
  
Antique Dealer  
SIDNEY JOHNSON
8. Make-up  
MAUREEN WINSLADE  
  
Costumes  
MARY WOODS
9. Sound  
ALAN EDMONDS  
  
Lighting  
DEREK HOBDAV
10. Script Editor  
LOUIS MARKS
11. Designer  
JOHN WOOD
12. Producer  
INNES LLOYD
13. Directed by  
SIMON LANGTON  
  
c BBC Colour 1972